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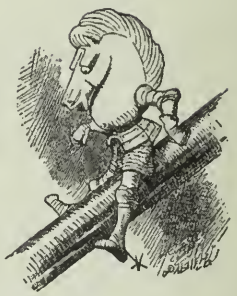
Submissions
Submissions for *The Rectory Umbrella* should be sent to imholtz99@atlantech.net.

Submissions for *Mischmasch* should be sent to sarah@voraciousreader.com.

Submissions for *All Must Have Prizes* should be sent to
joelbirenbaum@comcast.net.

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Andrew Sellon, Editor in Chief
August and Clare Imholtz, Editors, The Rectory Umbrella
Sarah Adams & Ray Kiddy, Editors, Mischmasch
Mark Burstein, Production Editor
Andrew H. Ogus, Designer



The Lewis Carroll Society of North America

President:
Andrew Sellon, andrewsellon@optonline.net
Vice-President:
Cindy Watter, hedgehogccw@sbcglobal.net
Secretary:
Clare Imholtz, imholtz99@atlantech.net

www.LewisCarroll.org

Annual membership dues are U.S. $35 (regular),
$50 (international), and $100 (sustaining).

Subscriptions, correspondence and inquiries should be addressed to:
Clare Imholtz, LCSNA Secretary
11935 Beltsville Dr.
Beltsville, Maryland 20705

Additional Contributors to This Issue
Francine Abeles, Gary Brockman, Angelica Carpenter, Mary DeYoung,
Mark Richards, and Cindy Watter

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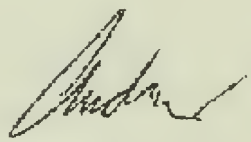
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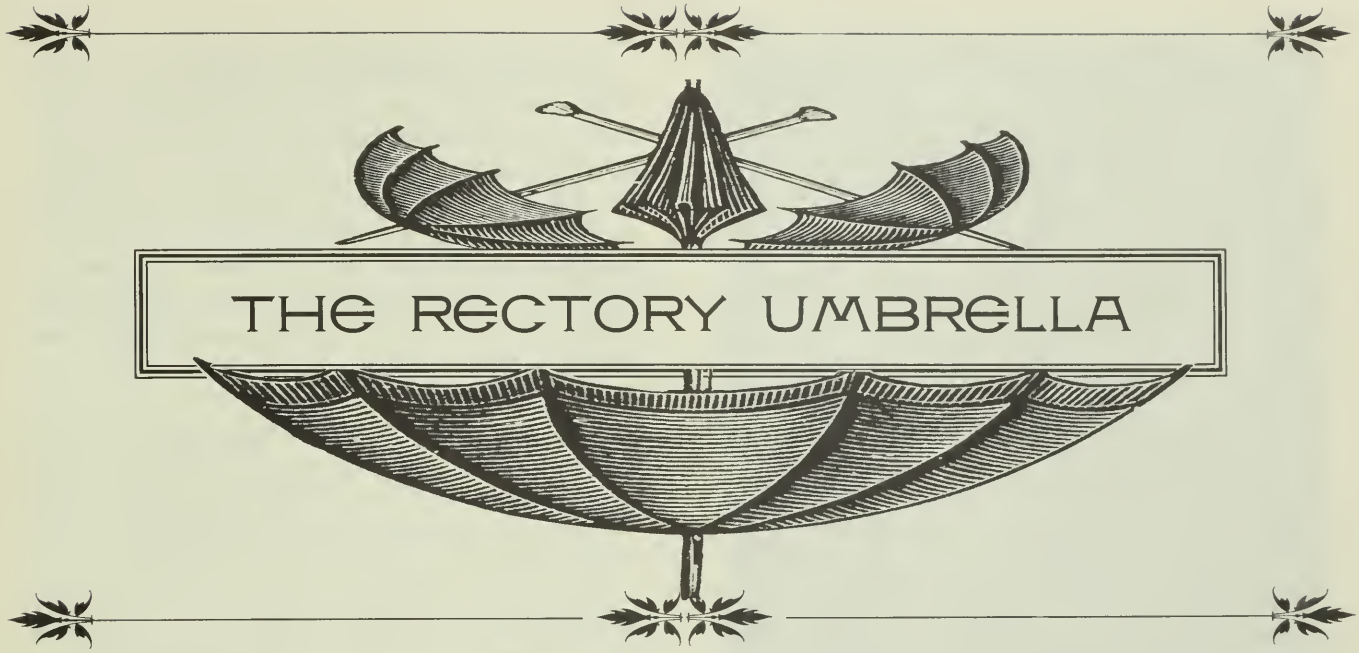
Art—Articles & Academia—Books & Comics
Cyberspace—Movies & Television
Performing Arts—Places & Events—Things



Tingle, tingle! Welcome back aboard, mates. Within these 42-plus pages, you'll find our latest shipment of Carollian treats and treasures for your delectation. All have been cleared by Literary Customs (aka the editorial staff) and are guaranteed to be 100% Boojum-free (there may be a bit of Snarking here and there, but not above the allowable percentage as dictated by the Registry of Genteel Conduct). With this issue, we present the sixth and final installment of Victoria Sears Goldman's excellent essay on *Alice* images through the decades. We hope that we can persuade her to expand her study in coming decades. We also offer you the second half of Jamila Verghese's droll Alician observations about India in the 1960s and 1970s, along with a survey of Altemus editions by Cary Sternick, and Ruth Berman's ponderings as to why Mr. Dodgson never ended up as a knight (white or otherwise) in real life. We also have August Imholtz's delightful account of the equally delightful spring meeting, and a transcription of artist Oleg Lipchenko's fascinating talk from that session; we hope to present Mark Goodacre's equally insightful lecture in a future issue. Add to that our usual columns, including a host of reviews, articles, artwork, and lively discussion courtesy of you, our members, and I think you'll agree this is another hold full of gold. Cast off! Hoist anchor! Set sail, noble reader. And enjoy.



ANDREW SELLON



ALICE IN WASHINGTONLAND

AUGUST A. IMHOLTZ, JR.

Theodore Roosevelt, the twenty-sixth President of the United States, is said to have remarked to the writer Owen Wister: "I can be President of the United States—or—I can attend to Alice. I cannot possibly do both!" And neither could George Walker Bush, our forty-third President, so he was unable to attend any of the wonderful meetings during our three days of Alice in the nation's capital from Friday, April 25, through Sunday, April 27. Roosevelt was speaking of his daughter, Alice Lee Roosevelt, and we, of course, are speaking of an equally spirited Alice—Lewis Carroll's *Alice in Wonderland.* We started on Friday with the Lewis Carroll Society of North America in Washingtonland.

Walking around Neptune's Fountain in front of the grand neo-baroque Jefferson Building of the Library of Congress and through the old covered carriage entrance, some thirty members of the Lewis Carroll Society of North America passed through security, not totally without incident, and made our way up to the Lessing J. Rosenwald Room, opposite the Rare Book Room on the second floor. At eleven o'clock, our host, Mark Dimunation, who is Chief of Rare Books and Special Collections at the Library of Congress, was already waiting for us with an exhibit of wonderful rare Carroll books and a special Carroll-related manuscript collection. He welcomed us to the Library and spoke about the now famous scrapbook that Lewis Carroll had kept at Oxford from the mid-1850s until the mid-1870s, which had languished untouched at the Library for decades. Mark explained how the pages had been carefully digitized and the text keyed for searching full-text behind the images, and credited some LCSNA members for bringing the importance of this almost forgotten work to his attention. The scrapbook had been purchased at one of the sales of Carroll's estate by Frederic L. Huidekopper when he was an American undergraduate at Christ Church in 1898. He distinguished himself in World War I, and later became a military historian. He donated the scrapbook to the Library of Congress in 1934 and died six years later after being run over by a street trolley in Georgetown. The scrapbook can be viewed at http://lcweb2.loc.gov/intldl/carrollhtml/lchome.html.

In addition to the scrapbook, we saw, and could touch, the Library's copy of *The Garland of Rachel* (which Selwyn Goodacre was quick to note displayed some bibliographic curiosities), the Eldridge Johnson facsimile of the *Under Ground* manuscript, and more.

On two other tables, Mark had arranged a selection of original materials documenting the effort to purchase and return the fair-copy manuscript of *Alice's Adventures under Ground* to the British nation. There we could read correspondence between Luther Evans, Librarian of Congress, and Sir John Forsdyke, Director of the British Museum, on the arrangements for returning the manuscript; lists of the Americans



Mark Goodacre

who were asked to contribute and did (Walt Disney, Nelson A. Rockefeller, Mrs. Eldridge Johnson, General William Donovan, and others); and those who were asked but did not contribute (Nelson Doubleday, J. D. Rockefeller, Jr., and others). What is most impressive about these materials and the whole exercise of American goodwill and generosity that they document is the extent to which Lessing Rosenwald and his family not only contributed the most, but along with Dr. A. S. W. Rosenbach, Arthur Houghton, and others, *made it happen.* We saw the original typescript of Luther Evans's later published and republished account of the return of the manuscript and also this letter:

> Sir,
>
> I am directed by the Trustees of the British Museum to acknowledge the receipt of the Manuscript mentioned on the other side, which a body of American Subscribers has been so good as to present to them, and I am to request that you will convey to the Subscribers the expression of the best thanks of the Trustees of the British Museum for this donation.
>
> I have the honour to be, Sir,
> Your obedient Servant,
> John Forsdyke
> Director and Principal Librarian

From the Rosenwald Room, with its balcony looking down on the magnificent Main Reading Room, Mr. Dimunation led us under the promise of strict silence (this still is observed in some libraries) through the Hispanic and the European Reading Rooms and over to the splendid re-creation of the original library of Thomas Jefferson, which became the foundation of the Library of Congress after the British burned the Capitol Building in the War of 1812 and thus destroyed much of Congress's first library. Mr. Dimunation gave us a private talk about the re-creation of the library, which we could see in fine circular glass cases placed in a grand room in the west apron of the Jefferson Building.

Almost suffering from bibliophilic overload, we traversed the tunnels that connect the Jefferson Building with the other buildings of the Library of Congress to have lunch on the sixth floor of the Madison Building looking out in the far distance on the Potomac River, and, if one was eagle-eyed enough, on Brent Magnet School in the left corner of our near-distance view. A short walk of three blocks took us to that District of Columbia elementary school, where two classes of students assembled in the auditorium at 2:30 p.m.

Ellie Schaefer-Salins introduced the program and read the narrator's part. Selwyn Goodacre was the Caterpillar, not blue but otherwise perfect, and was joined by Janet Goodacre as an absolutely brilliant Alice, while Peter Atkinson and Ken Salins nicely divided reading the parts of "Father William."

The kids, two fourth-grade classes, were a bit subdued, as they had sat through hour after hour of standardized tests that day, but one child (there is always one!) had answers for all of Ellie's questions and lots of additional thoughts to share. The children were thrilled to receive their own copies of the Books of Wonder edition of *Alice's Adventures in Wonderland,* and the school's assistant principal thanked us for visiting Brent. There may have been more LCSNA members at this Maxine Schaefer reading than any other to date.

On Saturday morning, some sixty or so members and guests assembled at Fairland Library in suburban Burtonsville, Maryland, for the formal lecture portion of our meeting. In our first talk, entitled "Charles Dodgson and the Conventions of Victorian Piety," Dr. Mark Goodacre of Duke University explored the question of where Dodgson's private thoughts on sinfulness, as expressed in his diary, do in fact fit in conventional Victorian British piety. Was Dodgson saying something unique, or were his self-reflections a part and piece of Victorian spirituality? Goodacre followed the themes of "confession and resolution" through some of Dodgson's diary entries, with a nod or two to his correspondence, and then related the diary entries to some published opinions on Dodgson's religious convictions and their bearing, if any, on his relationship with Alice Pleasance Liddell.

On the matter of resolution, one might even say resolution and dependence, he began by quoting from Dodgson's January 2, 1887, diary entry: "Two things were necessary for our being made clean: His will and our will. He is always ready; we can count on Him, but we must be willing too, what wilt thou..." As one reviews the sequence of entries, especially those at year's end or beginning of the new year, one sees that they occur, in Goodacre's analysis, in conjunction with Dodgson's participation in the Communion Service. In other words, a post-sacramental reflection or excitation.

Goodacre hardly claimed that resolution and confession were inventions of Victorian piety, since clearly they have a very long history before Queen Victoria. The fourth-century fathers of the Egyptian desert, such as the Abbot Shenudi, to take but one example, seemed to have little time to do anything other than confess and resolve; and in fact the roots of confession and resolution go back farther than the fourth century (both in moral philosophy and religion) and appear in a great many variations and flavors up to and beyond the Victorian age.

The sound methodology Goodacre adopted was to compare the language about sin used by Dodgson with the language used by four other Victorian diarists from different social strata: Stafford Brown, a clergyman; George Pegler, a headmaster; Amy Pearce, an ordinary woman and devout Congregationalist; and Andrew Tait, a fifteen-year-old schoolboy. Goodacre does indeed find significant similarities in the resolution-confession, almost a *conversio morum*, throughout these texts. The theme of resolution-confession, or vice versa, if not expressed in exactly the same words, is surely there in concept.

Here are just a few excerpts from the handout he provided, which are taken largely from Heather Creaton's published volume *Victorian Diaries: The Daily Lives of Victorian Men and Women* (London: Michael Beazley, 2001).

First from Dodgson himself: "Here, at the close of another year, how much of neglect, carelessness and sin have I to remember! ... Now I have a fresh year before me: once more let me set myself to do something worthy of life 'before I go hence, and be no more seen.'"

From Stafford Brown: "Assist me with Thy grace and Holy Spirit, that I may be able to fulfill this and all other good resolutions; that, as Thou has put into my heart good desires, so I may be enabled by Thy grace to bring them to good effect. ... O Lord, if through infirmity of the flesh I am unable to keep this resolution thoroughly, or from my backwardness, or from any other cause, pardon me."

From George Pegler: "I am very poorly today and have been for some days. At this time I feel weak in Spiritual things, having but little peace of mind arising from a partial neglect of the Word of God and not being able to keep under my besetting sin, which is a cause of daily mourning and sorrow of heart."



Mark Dimunation, Chief of Rare Books and Special Collections at the Library of Congress

From Amy Pearce: "As usual I make all kinds of resolutions and fail to keep them. I am feeling so wretched, so miserable."

From Andrew Tait: "This is midsummer day.... I intend to try and do more of the things that I should do and less of the things I shouldn't."

Some biographers and critics have suggested that Carroll's concerns about sinfulness relate to his supposed desire to propose marriage to Alice—highly speculative as that view may be—whereas in the communion context, like a sort of spiritual jolt, Goodacre ties these self-reflective remarks to the question of Dodgson's advancing to priestly orders in the Anglican Church. (He, of course, did not.) Goodacre continues to relate such reflections on Dodgson's part to more quotidian, or more accurately said, annual examinations of conscience. We look forward to a fuller presentation of Mark Goodacre's thoughts in a future article as he challenges the conventional understandings of Carroll's personal piety within the wider context of English Christian Victorian spiritual conventions.

The talk by our second speaker, *Alice* illustrator Oleg Lipchenko, is presented elsewhere in this issue. Lipchenko has spent some twenty years or more with Alice, and it is very interesting indeed and perhaps quite unusual for an artist to share his thoughts on



Oleg Lipchencko

what problems he faced as an illustrator and how he solved them, while remaining true to his original impression, understanding, and vision of Carroll's text.

Though there was really not enough time for all the questions the audience had of our two speakers, we continued discussion over a very pleasant lunch at TJ's of Calverton, a few hundred yards from the Imholtz home, where we next repaired. There we looked at the Imholtzes' seventeen bookcases of Carroll books. After an hour or so of cookies, coffee, and *Sylvie and Bruno* [ooh, they went down so swell], we climbed into our cars and vans to drive about five miles to the home of Ellie and Ken Salins, where we examined the Schaefer-Salins Carroll Collection—including probably the world's largest collection of Alice teapots, only about 111!—enjoyed a delicious Italian buffet, and participated in the fourth LCSNA auction. Joel Birenbaum proved to be a brilliant auctioneer, ably and entertainingly accompanied—and sometimes upstaged—by his ten-year-old assistant, Lauren Goodacre. The auction was not only great fun for all who participated, but also raised over $2,000 for the Society.

Finally, around 7:00 p.m., we again returned to our cars and vans, no trains or planes required, and drove a short distance in the cool evening to the home of David and Mary Schaefer in the Springbrook Forest section of Silver Spring, Maryland. David and Mary have the oldest Carroll collection in private hands outside of what is still in the possession of the descendants of Charles L. Dodgson's family. Some treasures, books, and a mathematical manuscript were set out for us. Unknown to David, however, we had planned to honor him for his lifelong contribution to the life and success of the Lewis Carroll Society of North America. At an appropriate moment, after most dessert plates had been put down—dessert having been part of the excuse to visit the Schaefer collection—Ellie called for silence and, as an approximation of it was achieved, presented her father with a brilliant caricature of him as the [Mad] Hatter, which the talented Jonathan Dixon had so cleverly and nicely drawn. August Imholtz said a few words about how much David Schaefer and his family had meant to Clare and himself, having been introduced by them to the LCSNA. August then read the framed LCSNA Presidential Proclamation from Andrew Sellon, the text of which follows, which so clearly expresses what so many of us feel about David Schaefer. We listened to a tape of a ten-minute heartfelt encomium of David sent by Edward Wakeling, a longtime and very dear friend to David and the whole Schaefer family. David was of course taken completely by surprise, though he had wondered why Ellie and Ken, together with the Imholtzes, had not seen fit to involve him more than they did in the planning of the meeting. Now he understood and graciously thanked all of us. Surely a White Stone Day for David and Mary Schaefer, and for the LCSNA.

Presidential Proclamation in Honor of DAVID SCHAEFER

Whereas, David H. Schaefer was a founding member of the Lewis Carroll Society of North America (LCSNA), was one of the principal drafters of the LCSNA Constitution, was LCSNA President, assisted his late wife, Maxine Schaefer, in fulfilling the responsibilities of the Secretary of the LCSNA, has written important works on Lewis Carroll, primarily on Alice in the films, has shared his knowledge of Carroll's life and works with all who sought his help, has opened his collection to the many visitors to his Silver Spring home, where all of us assembled here are privileged once again to be, and in summary has given this Society and the world at large a lifetime of worthy Carrollian contributions,

Now therefore be it proclaimed that today, the twenty-sixth day of April, in the year two thousand and eight, shall be named and celebrated as David H. Schaefer Day by all Society members and all others who have benefited from his wisdom, his enthusiasm, his generosity and his friendship.

With Deepest Respect and Gratitude
On Behalf of the Entire Society
Andrew Sellon, President
The Lewis Carroll Society of North America
April 26, 2008



The Mad David Schaefer, Carrollian Extraordinaire

On Sunday morning, a large number of us set out to visit Matt Crandall and Wendy Lane Crandall's fantastic collection of Disney Alice materials at their home in Burke, Virginia—another suburb of Washington, D.C. To give you just one fact, this writer counted over eighty shelves, mostly each at least three feet long, full of all matter of Disney figurines, lunch boxes, full-scale figures designed but not actually used in the famous 1951 Disney Alice animated feature film, not to mention hundreds of original drawings by Disney artists, posters, and even a doorknob, specially made by Disney artists and craftsmen, modeled on the one in the film. If Matt and Wendy had not been so solicitous of us, some might have been overwhelmed by the richness of their collection. And we were told there was even more Disney Aliciana in the garage—almost too much to believe after all we had already seen.

From the Crandall home, some departed, and about nine of us continued on to the splendid Victorian calotype photography exhibit curated by Roger Taylor and Sarah Greenough, entitled "Impressed by Light: British Photographs from Paper Negatives," in the West Wing of the National Gallery. A Skeffington Lutwidge photograph was prominently displayed, together with photographs by Roger Fenton, Linnaeus Tripe, and many others, starting of course with Fox Talbot's work, and though there was much to see and admire, time, as it must, ran out. Our three-day meeting drew to a leisurely close as we drove back to Beltsville, stopping for a moment on the way to show two of our English guests the National Arboretum and its sixteen splendid Corinthian columns, which once graced the East Portico of the Capitol Building. Standing there in their beautiful simplicity, without their pediments, architraves, or other classic architectural paralipomena, they seemed, however strangely, as uplifting as the whole long Lewis Carroll in Washingtonland weekend had been.

Oleg Lipchenko and family have made a short video of the meeting, which is available at http://alice-dodo.blogspot.com/. Meeting photos along with amusing commentary courtesy of Joel Birenbaum can be seen at www.lewiscarroll.org/meeting/2008spring/montage.html.

EVOLUTION OF A DREAM-CHILD

Images of Alice & Changing Conceptions of Childhood

VICTORIA SEARS GOLDMAN

PART VI

THE END OF THE TWENTIETH CENTURY

During the last decades of the twentieth century, childhood entered a state of "crisis,"[1] a rupture characterized by an increase in attitudes and behaviors previously associated with adulthood, and a decrease in the qualities that made the Romantic child so appealing for so many years. Childhood as we thought we knew it was, in effect, disappearing. Most often this trend involved a rejection or denial of childhood innocence. This "end of innocence"[2] was marked by hypersexualization of the media, clothing, and consequently, of children themselves as they gained increased access to the "world of adult information."[3] Children now possessed previously unobtainable knowledge. They became "knowing children" with "bodies and passions of their own," bodies and passions formerly the exclusive property of adults.[4] Thus, toward the end of the twentieth century, children escaped or were patently and perhaps irrevocably "expelled from the garden of childhood,"[5] a garden they had inhabited for nearly two centuries.

The incarnations of Carroll's *Alice* books during this period reflect changes in both interpretations of childhood and in modern technologies. Some of the most interesting versions of *Alice* of the late 1980s and 1990s were created in media other than traditional book illustration. Jan Svankmajer's 1988 film *Alice*, Anna Gaskell's photographic series "Wonder" of 1996, and the 2000 computer game *American McGee's Alice* reveal not only this change in choice of media, but also the pervasive change in attitude toward children that accompanied the close of the twentieth century.



Jan Svankmajer; Alice, *1988*

Jan Svankmajer's *Alice* is unlike any previous attempt at cinematizing *Alice's Adventures in Wonderland.* It is less an overt homage to Carroll's story than a visualization of Svankmajer's attitudes toward his own childhood. Svankmajer wrote that he was interested in a "dialogue with his own childhood. Childhood is my alter-ego."[6] He had had a traumatic childhood and retreated into a fantasy world. His Alice also creates for herself a world of fantasy, one that often seems more nightmarish than wonderful. Alice, herself unremarkable in appearance with blue eyes and blonde hair, morphs from human child to haunting porcelain doll and large papier-mâché sarcophagus. The film overall is disturbing, dark, and extremely grotesque. It is full of allusions to Carroll's stories, yet they are strangely unfamiliar: "one has the unsettling sense of watching an old and well-remembered dream in a new and disturbing state of hallucination."[7] Alice envisions and inhabits a Wonderland devoid of any wonder. Her journey begins in a decrepit garden shed replete with images of death, decay, and sexual maturation, images that reappear and resonate throughout the film.

Symbols of death and images of decay render Svankmajer's *Alice* surreal and nightmarish. Alice's nonchalance upon encountering knives, skeletons, broken glass, insects, apple cores, and dead

leaves suggests that she was introduced at a young age to the concept of death and is apathetic in the face of pervasive decay. We as audience want Alice to react in horror: we want her to betray childish innocence and fright. We expect our children to do so, but Svankmajer offers us an alternative Alice: a child who is unaccustomed but indifferent to the disturbing world around her because death has already entered her subconscious in her dreams.

Svankmajer's Alice also wanders aimlessly through the process of sexual maturation. Though Alice does not physically develop during the course of the film, Svankmajer's inclusion of sexual imagery puts a very twentieth-century twist on Carroll's theme of growing up. Throughout the film we see Alice repeatedly turning on a light bulb, as if trying to bring herself out of the dark ignorance of childhood and into the knowingness of adulthood. A geometric triangle and a cave serve as symbols of Alice's burgeoning femaleness, while ticking clocks remind us of her maturation over time. She pokes herself, and straw-filled socks slither in and out of holes in the wooden floor: both incidents suggest impending penetration. Even more sexually suggestive are Alice's repeated attempts at opening a wooden drawer. Each time, the knob pops off into Alice's hand, and she is flung backwards. Eventually she grasps the knob and successfully opens the drawer: she has been opened up into a state of sexual maturity. This sexualization of Alice is disturbing in light of her obvious youth. I suggest that Svankmajer's juxtaposition of frequent sexual imagery and Alice's childlike countenance make his film particularly unsettling, but also extremely timely.

As noted earlier, as the twentieth century approached its end, visualizations of Alice were no longer relegated exclusively to the sphere of book illustration—traditionally considered a low art. With Svankmajer's art house film, and as we will see, Anna Gaskell's 1996 photographic series, "Wonder," Alice images are now found within the evolution of contemporary high art. Gaskell is both trendy and highly regarded, with her photographs selling for as much as $12,000. These transformations in the media and audience for representations of Alice suggest a trend away from Alice's appearance only in marginal art forms toward an increasing standardization of concepts embodied in the character.

Loosely based on the *Alice* books, Gaskell's "Wonder" series reinvents the stories for contemporary times. A set of brunette, adolescent twins, Gaskell's Alices wear white dresses with blue pinafores that smugly reference Disney's Alice. But Gaskell's Wonderland is her own, and emphatically not Carroll's. The photographs are allegoric rather than narrative. She rarely reveals Alice's entire face, a choice of framing that suggests an interest not so much in Alice herself, but in what she, and the child of the late nineties, represents. Gaskell's dramatic use of cropping and perspective also imbues Alice with an intense physicality and monumental presence. In one photograph, Alice sits in the grass, picking flowers. Her Mary Jane–clad foot appears to extend into the viewer's space. It is huge compared to Alice's face, the only parts of which we can see being her mouth, chin, and part of her nose. This monumentality represents an acknowledgment of forces previously repressed in childhood. Children are no longer passive objects of sentiment; they now have personality and agency. In their juxtaposition of exaggeratedly childlike clothing, monumental figures, and symbolic portrayals of sexual awakening, Gaskell's photographs present us with a childhood that, despite its youthful, innocent façade, is in fact the exclusive domain of girls who are physically present, active, and powerful.



Jan Svankmajer, Alice, *1988*

Gaskell's photographs are "spooky, playful, psychologically loaded"[8] vignettes that are extremely candid in their staged quality. Visually striking, the photographs are a triumph of intense color and atmospheric lighting that renders the world vivid and surreal. Her images are a voyeuristic window onto the strange world of children, who themselves are strange creatures connected through complex and often ambiguous relationships. Gaskell's Alices appear stuffed uncomfortably into their childish costumes, clearly ready to move on from childhood. Her photographs depict adolescents in the process of their transformation into sexually mature women. In Carroll's story, after swimming in the Pool of Tears, Alice joins the Dodo and the Mouse in their Caucus Race. In Gaskell's corresponding photograph, one Alice gives mouth-to-mouth resuscitation to her twin. But the image has explicitly erotic undertones. The spectator is thrust into an extremely close encounter with these sexually charged adolescents.

Another photograph depicts the Alices lying next to each other in "Sapphic serenity," while in yet another one, Alice provocatively puts an egg into her mouth. "Demure crotch shots" and one of Alice unabashedly lifting her dress "focus prominently on the timelessly suggestive combination of white tights and Mary Janes."[9] Gaskell's close-ups thus remind us of our contemporary preoccupation with the eroticized body.

Her photographs also reflect the psychological anxiety that characterized growing up in the late



Anna Gaskell, Untitled, "Wonder," 1996



Anna Gaskell, Untitled, "Wonder," 1996



Anna Gaskell, Untitled, "Wonder," 1996

twentieth century. Claustrophobic spaces, disorienting camera angles, and stark lighting together create the artificial and anxiety-producing quality that characterizes her images. "Wonder" depends for its effect upon implication rather than explicit presentation, ambiguity rather than clarity, and opacity rather than transparency.

Gaskell's decision to portray Alice as a set of identical twins is a significant element of her photographs. Her use of twins suggests an end to Alice as a lone figure isolated in Wonderland. She has multiplied in both presence and power. Two years later, in her 1998 series "override," Gaskell expanded Alice's power by representing Alice as a group of girls, all dressed identically. In "override," Gaskell explores the interactions among Alices. As in "Wonder," these Alices are active agents, yet in "override" they victimize each other and illustrate the dramatic and sometimes brutal interactions that result when children act upon one another.

Both series illustrate, through the appropriation of one of the most emblematic and recognizable characters in fiction, the disappearance of childhood and the increasingly strange and frightening transition to adolescence. The passage from childhood to adulthood is no longer one from innocence to knowledge, but from suppressed knowledge to unbridled exhibition of that knowledge. Gaskell's Alices are "no heavenly creatures." They embody internally what Svankmajer's Alice encountered externally. Gaskell's



Anna Gaskell, Untitled, "Wonder," 1996



American McGee's Alice, *2000*

"Wonder" series manifests in visual form "America's nightmare: it's [sic] sacred children deflowered, rotting, and threatening."[10]

If Gaskell's children aesthetically and beautifully suggest that today's children are threatening, the 2000 computer game *American McGee's Alice* throws it in our face. Juxtaposed with Tenniel's *Alice*, we see in this radically new *Alice* how far we have come from the Victorian ideal of pure, innocent childhood.

The premise of the game is that Alice has returned from Wonderland and gone mad. Upon her release from a mental institution, where she attempted to kill herself, she returns to Wonderland to destroy, with various unsavory "toys," all of its inhabitants. Alice is no longer able to deny the Cheshire Cat's claim that "We're all mad here. I'm mad. You're mad."

One reviewer describes Alice as "wielding an immense, glittering carving knife, gazing at it lovingly ... considering its potential for mayhem. Her face bears an expression of restrained malevolence. She wears an upside-down cross. Blood drips from the scenery."[11] This Alice also has sexual undertones, though these may not be obvious to everyone. The game's creators appropriated the universally recognized Alice costume, thus evoking associations with both the original text and the Disney movie. However, her straight red hair, pale face, catlike green eyes, and black bondage boots give her a Goth countenance. As an edgier, scarier version of the child robbed of



American McGee's Alice, *2000*



American McGee's Alice, *2000*

her innocence, Alice's physical appearance and thematic associations make her highly sexualized for the underground Goth community.

The game has transfigured a journey through Carroll's wonderfully witty imagination into an "exploration of the naughty joy of murder by a demented antihero," a game containing "material not suitable for those under the age of 18."[12] Alice is an adolescent killer who suggests that graphic violence is a seductive solution and perverse pleasure. Today's angst-ridden teenagers and children see the blood-drenched game as an outlet for their trendy inner torment and Goth-induced melancholy. Increased juvenile violence and graphic images on television and in movies have desensitized many of today's youth. They crave violent computer games like *Alice* and the perverse thrill they derive from them. This digitized incarnation of *Alice* no doubt conforms to the redefinition of and uncertainty toward childhood at the turn of last century. American McGee takes Carroll's heroine "and gratuitously twists her into a weapon-wielding vigilante. It's a ham-handed play for profit through sensationalism and controversy."[13] Does this *Alice* represent exploitation of the digital medium and of contemporary obsessions? Or is she in fact an accurate prediction of where childhood is headed if it continues its present downward spiral? With the inevitable aid of games and movies such as *Alice*, for as long as today's attitudes toward children and adolescents hold sway, society's youth will continue to "become alien creatures, a threat to civilization rather than its hope and potential salvation."[14]

The very qualities that made the Victorian child society's "hope and salvation" turned "out to be highly susceptible to commercialization."[15] Innocence proved too fragile to withstand the onslaught of propaganda, movies, advertisements, and other images that assailed childhood at the end of the twentieth century. That which was implicit in the Victorian child has become explicit: sexuality. However, when thinking about recent changes in representations of childhood, one must bear in mind that the age of childhood innocence was not without its inherent difficulties. During the Romantic and Victorian eras, only the most affluent children could hope for a childhood in line with the ideal. Working-class children were exploited and brutally mistreated in factories and workhouses. What brought about the exploitation of children and adolescents that is pervasive today? Did the media shatter our ideal of a pure childhood, or did children shatter it themselves? Was the wave of child worship that swept the mid-nineteenth to mid-twentieth centuries a mere digressive phase or a temporary detour that led to childhood's ultimate destiny? In any case, *Alice*'s dark side has surfaced, and only time will tell what will follow. The child has disappeared, and we have returned to the miniature adult, albeit in extremely different form, of the world prior to the nineteenth century.

1 Anne Higonnet, *Pictures of Innocence : The History and Crisis of Ideal Childhood* (London: Thames and Hudson Ltd, 1998), pp. 123–24.

2 Harry Hendrick, *Child, Childhood, and English Society, 1880-1990* (Cambridge: Cambridge University Press, 1997), p. 94.

3 Hendrick, p. 94.

4 Higonnet, p. 207.

5 Hendrick, p. 95.

6 Philip Strick, "Alice," *Monthly Film Bulletin*, No. 658, Nov. 1988, pp. 319–20.

7 Strick.

8 Carol Squiers, "Anna in Wonderland," *American Photo*, 11:1 c. 1996, p. 34.

9 Howard Halle, "Next Wave: Four Emerging Photographers," *On Paper*, 2:4, 1998, p. 35.

10 *Jalouse Magazine*, www.powerhousebooks.com/inthepress/annagaskellpr.html.

11 Josh Mandel, "Go Ask Alice," www.justadventure.com (Feb. 26, 2003).

12 Mandel.

13 Mandel.

14 Hendrick, p. 95.

15 Higgonet, p. 194.

Victoria included this note with her final installment: "Thank you again for this wonderful opportunity.... I'm so glad that I have been able to share my work with the members of the LCSNA." We can only respond by saying thank you, Victoria, for sharing this entertaining and illuminating series of essays with our members. – Ed.

ALICE IN INANIA ❦ PART II

A selection of satirical essays on Alice's Adventures in Inania in the nineteen sixties and seventies, with the Bull as her cicerone

JAMILA VERGHESE

With these three short stories, we conclude our reprinting of Jamila Verghese's Indian satires, all of which are copyright Jamila Verghese. For the dates of the original publications, please see KL *79, p. 16. – Ed.*

ALICE AND THE SHARKS

"Do you want to tell me what you have learnt about Inania up to now?" asked the Bull, looking over his horn-rimmed spectacles at Alice. Alice cleared her throat nervously. "I hope I remember everything correctly," she said. "I do so want to be able to tell Dinah everything. She's a very exceptional Cat is Dinah."

"Well?" said the Bull expectantly.

Alice clasped her hands behind her back, shut her eyes and began in a sing-song voice, "Inanians stand upside down when thinking about Problems, as this is the way they have been taught to think and act, but Young Bulls with New Fangled Ideas stand the right side up. To Get On In Life, Inanians use a lot of Right Contacts and Grease. Grease is important as margarine would never do. The Guiding Principles of Inanian business are—Each One Fleece One and Never Do In One Hour What Can Be Spread Over Three Days. All correct?" she looked excitedly at the Bull.

"Quite correct," murmured the Bull approvingly. "You'll make a star pupil yet!" Alice smiled happily. "What's that?" she asked as a strange song floated towards them. Four fishlike gentlemen stood fin to fin in the distance singing—

Black is Beautiful: O Beautiful is Black!
You can keep your white, dears: we want only Black.

"Whatever can they mean?" puzzled Alice. The Bull smiled indulgently up at her. (As a good Inanian he was, naturally, standing upside down!) "That," he said, "is the Song of the Sharks. They work from 9 to 5, and they are practicing for The Performance." "Sharks?" asked Alice, and indeed the strange-looking gentlemen did appear more and more like sharks the closer Alice got to them. As they saw Alice, the Sharks came up and standing fin to fin sang—

D'you want a plot? A lovely plot?
D'you need a bit of land?
We'll see it doesn't cost a lot—
See here, we've got The Plan!

"I don't really want a plot in Inania," said Alice. "I don't think I'd quite fit in, but I could get one for Dinah. She'd love it. She's so marvelously inane herself."

"It's sixty/forty," muttered the Bull discouragingly. "Surely not," said Alice, looking at her watch, "it's ten twenty." The Sharks exchanged glances and surrounded Alice singing—

It's sixty and it's forty, but now it's time for tea.
We don't discuss a ratio until we've all had tea!

Alice thought it strange that no one could do anything important before tea, but she took the steaming cup from the little dog called Sidekick and sipped it gratefully. She waited politely until the biggest Shark had wiped his mouth and then said, "Excuse me, sir, but I simply have to know what sixty/forty means!"

The Sharks were all ingratiating smiles now and they kept their sharp teeth well covered. "They only talk in poetic riddles," whispered the Bull sharply to Alice. "They'll be very annoyed if you interrupt." Alice nodded. The Sharks were singing again—

It's easy now that we have had
our little cups of tea
for us to reason and talk on relativity:
You give us forty lovely black and shiny notes,
you see,
and also sixty snow white notes to buy
your property.
And for your sixty snow white notes a signed
receipt we'll give:
but for those forty coal black notes no signatures
we give—'cause—
Black is Beautiful—O Beautiful is Black—
We need a lot of money for the comforts
that we lack!

"D'you mean to tell me," said Alice, who had got too angry during the Shark Song to be polite any more, "that I have to give you a hundred, and you will sign for only sixty? Why that's wicked! It's—it's Quite Wrong! I don't think Dinah would want me to get her that sort of house!"

The Sharks' expressions changed. They began to hiss at Alice and their sharp teeth began to show. "Performance over!" mumbled the Bull as he dragged Alice out of their clutches.

"You see," he puffed as they ran, "it's all Relative. Everyone does it, and so we know that it cannot possibly be wrong. YOU think it's wrong because YOU don't do it, but you're not US, so that makes it Absolutely Right! Which leads us to the next thing you must learn about us—What Everyone Does Is Lawful And Right!"

"If I were the King and Queen, I'd behead the Sharks," panted Alice angrily. Away in the distance she could still hear the Sharks practicing for their next Performance—

Black is Beautiful—O Beautiful is Black!
To deal in white may be just right.
BUT WE WANT LOTS OF BLACK!

ALICE IN INANIA – A BULL'S EYE VIEW OF INANIAN ATTITUDES

"We Inanians," said the Bull, "are at our best in the upside down position." "Is that the best way to see things?" asked Alice, bewildered. "The reason our old value system is breaking so satisfactorily around us today," continued the Bull, choosing not to notice the interruption, "is that our new wise ones have found us a panacea for all ills. The old wise ones laid down rules for a world which functioned up side up. Now we know definitely that the world functions upside down. You understand?"

"Ye-es," said Alice. She didn't of course, but she was too polite to offend the Bull. "Is that why all those people are sitting talking so seriously to each other, down side up?" she asked. "Quite," said the Bull. "Those are our Inanian thinkers and formulators of how things should be. They are the up side downers of our glorious land."

"Could you please help me to understand these new ideas?" asked Alice eagerly.

"Hmm..." muttered the Bull. "The only trouble is, our up side downers may not take too kindly to a foreigner's unnatural interest in our country's affairs. Let me see your hand." Alice, completely mystified, held out her hand, which the Bull inspected closely from every angle. "It certainly doesn't look too foreign," he murmured. "It might just pass. No harm in my telling her a little about our great Inanian examination system I suppose." Alice, who had heard the last few words, put the offending hand in her pocket and said, "Oh, do tell me. I promise not to tell anyone else."

"Good," said the Bull, satisfied. "Now, before I divulge the secret of our success as a great nation, you must first understand that Inanian parents have traditionally tried to instill a desire for success into their children. Ever since our country's adoption of the new think calendar, these children have been inspired by the personal example of their parents into emulating each other in the art of making it big. They study subjects like double dealing, corruption in little things, and living unto oneself. Every Inanian child knows by now that the pursuit of knowledge is useless, self is supreme, and that others are there to be used for his own advancement."

"Gracious," said Alice. The Bull glowered. "Love for one's offspring," he went on, "especially for a male child, the mainstay of one's later years, is the very foundation of our Inanian tradition. This maxim also applies to relatives, teachers, and friends who may depend on the child's success for their own advancement. Now—do you see that swarm of parents, teachers, and relatives scurrying about like ants, trying to scale the walls of that school building?"

"Oh yes!" cried Alice excitedly. "I can see a man rushing out of the door with a paper, and there's someone else trying to give money to a man."

"My dear, you are getting first hand experience of the functioning of our system," smiled the Bull. "That is the question paper being sneaked out of the examination hall."

"But who are those people who look like teachers frantically writing on papers ... and who are all those snatching the papers and running to the school door?" shouted Alice anxiously.

"Calm down, m'dear. Those are teachers writing the correct answers to the question papers being distributed in the hall. These will help their protégés to pass their examinations with flying colors bringing fame and honor to their devoted teachers, don't you see?"

Alice gasped. "But that man giving money to the ..."

"That, child, is a parent, practicing the fine art of bribery on a GOL—Guardian of the Law. The GOL understands these things as he too has children. This is something you may not find so openly practiced in your own and other backward civilizations, but here in our advanced way of thinking, it is considered the ultimate test, calling for the supreme sacrifice—the final destruction of the old ways. These hard-won pieces of paper are messengers of hope going through an understanding person who may sometimes accept a small remuneration for taking an assurance of a parent's love and a teacher's support to a child battling against heavy odds."

"But—but that's plain cheating!" exclaimed Alice indignantly. "Cheating?" snorted the Bull. "This is love in action—interdependence! The child reposes faith in his support system. Are parents, teachers, and friends to let him down, considering his future and theirs depends on their devotion in his hour of need?" The Bull's brow darkened as he noticed a commotion in the crowd and some arrests being made. "It is only the corrupt old system that stands in their way," he shouted agitatedly. "But we shall overcome!"

"Please don't misunderstand," pleaded Alice. "It's just that I've been brought up so differently, and—"

"That's all right," said the Bull magnanimously. "It's not your fault. We too went through the dark

ages, but we are becoming liberated from old speak now. One day you too will understand."

"I expect so," said Alice uncertainly.

ALICE IN INANIA — ALICE IN THE BLACK OUT

"What fun!" said Alice, clapping her hands delightedly. " I adore blackouts! Mother has told me so much about them. Isn't it too, too exciting?"

"Very," assented the Bull, solemnly adjusting his spectacles as he blinked against the sudden darkness. The siren's incessant wail brought the entire Inanian population out onto the roads. Cars and cycles nudged each other companionably and next-door-neighbors' irritations were swallowed up in the friendly darkness. In fact, to Alice it seemed as if the whole place had come alive with Inanians in a holiday mood.

"Hey man!" whispered a passing wolf into Alice's left ear, "Whadd'ya say we have a party?"

"I'm NOT a man!" said Alice sharply. I'm a GIRL!"

"Groovy! Groovy!" yelled a long-haired Young Bull as he gamboled past. "What's-a-difference?"

"Darling," breathed a large shadow on Alice's right. "Your blackout paper is a sensation! Wherever did you get it? Mine never seems to match my curtains!"

"Were you talking to me?" asked Alice politely.

"No, I was not," said the elegantly curved buffalo. "Who are you? I can't even see you, child, you're so inconspicuously dressed!"

"I'm Alice," said Alice, putting our her hand. "I'm wearing a dark dress because of the blackout, you know. That's why you can't see me. Why do you wear white? You shouldn't, you know. You stand out in it."

"Of course I do! What a strange child it is! Why else does one wear white in a blackout? You are obviously a foreigner," she sighed, pityingly. "We Inanians like to be noticed. Everyone with any Sense does!"

"But the Enemy can spot you, and Mother said the bombs..."

"Bombs? What bombs? Don't be silly, child!"

"Come on," said the Bull, peering myopically through the dark, "The Entertainment is about to begin."

"Entertainment?" asked Alice excitedly.

"The bombing of course, silly girl! That's what the whole blackout is for ... to entertain the Inanian public in the silly season when nothing else is on! Do you want to volunteer? They need people in the Wounded Crowd scenes."

"Oh no!" said Alice hastily. "I'd be terrible. I'm not a good actress at all. They never used me in school plays. I always ruined them," she added, apologetically. They scurried along with the crowds to where two planes were already letting off crackers to the intense enjoyment of the delighted Inanians.

A "bomb" was dropped on a thatched hut in a clearing and the flames leapt up lighting hundreds of animated faces. The "wounded" animals were having the time of their lives being rushed to hospital, while the Inanian Fire Brigade rushed up ringing bells cheerily and trained hoses squirting powerful jets of water on the whooping animals.

In the jolly commotion marched The King's Own Guards shouting through loudspeakers, "Inanians, keep calm and take cover. No vehicles are permitted on the roads!"

"Why do they have to do that?" said Alice. "They're spoiling all the fun!"

"They don't mean it seriously," said the Bull, chewing placidly. "It's all part of The Game. The Rules say—The People Shall Take Cover And Keep Off The Roads In Case Of Attack. No one ever listens. It's all right!"

"Attack?" asked Alice, wide-eyed. "But I thought all this was good fun! Who will attack whom?"

"W-e-l-l," said the Bull, his spectacles nearly knocked off his nose by a dancing Weasel. "They might! So one should be prepared!"

"But ... but won't the King and Queen stop that?" asked Alice, beginning to wish she were safe at home again.

"Of course they will," soothed the Bull. "They've taken Necessary Measures. Their armies and ours are very good at Nose-to-Nose-Warfare—a most exciting game where the first side to scratch its ears is bombed. Civilian Inanians are doing their bit and buying plots of land nine by four instead of houses in the latest Own Your Own Trench Scheme. In fact, tomorrow morning I'll take you to an All Inania Open Trench Interior Decoration Exhibition where the Princess herself will explain how a trench can be made comfortable as well as attractive with plumbing, air conditioning, and flower arrangements."

"Inania's a terrific country," said Alice, bewildered.

"Sure," said the Bull, spitting some very red juice expertly at the corner of a building.



Knightless Carroll

RUTH BERMAN



A question that is sometimes asked about Lewis Carroll is why he wasn't knighted, especially considering that Queen Victoria did knight John Tenniel. She did, but visual art and music were considered "higher" art forms than literature, and, for that matter, "serious" art was considered "higher" than work that was popular and/or comic. Victoria knighted Arthur Sullivan, too, ostensibly for his serious music. She didn't knight W. S. Gilbert. (Edward VII did, but there were important shifts by then in what was considered appropriate for knighthood.)

Almost all of the major Victorian writers went unknighted—and most of them had much larger bodies of work than did Carroll. The list of the knightless includes Dickens, Thackeray, Ruskin, Carlyle, Browning (and Mrs. Browning), Trollope, Conrad, and George Eliot (of course, her private life no doubt would have disqualified her, and, in any case, there was a reluctance at the time to give titles to women, although Baroness Burdett-Coutts, the first woman to get a peerage in her own right, got one for her philanthropic work). Disraeli and Bulwer-Lytton got their titles for their political activities, not for their writing. The two writers who did get titles for their writing were Tennyson and Scott, and they weren't just major writers—they were major writers who were felt by their readers to have embodied the spirit of the age in a way that other equally important writers hadn't. Maybe if Carroll had lasted a few years more, Edward would have thought of him, as he did of Gilbert and of Arthur Conan Doyle, although ostensibly—another ostensibly—Edward knighted Doyle for his history of the Boer War, not for Holmes).

Doyle felt considerable doubt as to whether he should accept such an award. It seemed to him that knighthoods were essentially a government award for government service, and that the few exceptions suggested nagging by the honoree more than any special merit. *Arthur Conan Doyle: A Life in Letters* (ed. Jon Lellenberg, Daniel Stashower, and Charles Foley, London and New York: Penguin Press, 2007) includes his 1902 letter to his mother, who had urged him to accept a knighthood if offered one. He replied: "Surely you don't really mean that I should take a knighthood—the badge of the provincial mayor... . [R]emember that it is the silently understood thing in the world that the big men—outside diplomacy and the army where it is a sort of professional badge, do not condescend to such things. Not that I am a big man, but I have that within me which revolts at the thought. Fancy Rhodes or Chamberlain or Kipling doing such a thing! and why should my standards be any lower than theirs.... All my work for the State would be tainted if I took a so-called reward" (p. 494).

Doyle was not alone in such a view; quoted in the same book is an article by Andrew Lang: "Honors for literary men are rare. There was Scott's baronetcy; he wanted it (as a man of family with feudal principles, not as a man of letters) and he got it. It is probable that several men of letters have managed to decline official honors. When Lord Tennyson accepted gracefully what his sovereign gracefully and gratefully gave, some literary persons 'booed' at him. The great poet neither coveted nor churlishly refused official recognition. To him the matter, we may believe, was purely indifferent. And it really is indifferent to most men of letters. Knighthoods, as a common rule, come to the beknighted because of their much asking, except when they come in an official routine, in the public service. Having nothing official about us, having no routine, we cannot look to receiving ribbons and orders" ("Literary Life in London," *North American Review*, June 1898, quoted p. 495). Doyle's mother managed to convince him that it would in fact be "churlishly" rude of him to refuse, and when knighthood was offered him in June 1902 he accepted, and was duly knighted on October 24—but he relieved his feelings quietly in the 1925 Holmes story "The Adventure of the Three Garridebs," set in June 1902, where he has Watson comment, "I remember the date very well, for it was in the same month that Holmes refused a knighthood for services which may perhaps some day be described."

J. M. Barrie wound up not just a knight but a baronet (under George V), but even now, few writers get such recognition. To some extent, what they get instead is the Order of the British Empire (as recently with J. K. Rowling), but that wasn't available in Carroll's time (George started it during World War I). Knighthoods were fine for the chessboard, but it is unlikely that Carroll would have considered himself a candidate.

Drawing Treacle Well

Some Thoughts about Illustrating Alice

OLEG LIPCHENKO

The following is Oleg's lecture as presented at the LCSNA's spring meeting. Please see the review on page 43 for information on ordering a copy of Oleg's limited edition. – Ed.

I want to thank you all for the invitation. First of all, I'm a poor speaker, so I'm grateful in advance for your attention, willingness to listen, and patience. However, it seems to me that I was not invited due to my skills in front of a microphone, but more as an exotic fish, which most of us artists are. Well, I'll try not to provide you with the "driest thing I know." The reason I'm here is because I've illustrated and designed my recently published book, *Alice's Adventures in Wonderland*, a limited edition—one that some of you already own or are familiar with.

MY HISTORY: HOW EVERYTHING BEGAN

Let's begin with the history of my interaction with this book. I started illustrating *Alice* about … let's say—a *long* time ago. I remember my first sketches and drafts, but I don't have them anymore. It seems that they no longer exist. I've found several, which look as if they were made before or maybe during "the first series." Anyway, they are quite early. But I'd say the actual story begins with my first attempt to complete the whole sequence of drawings all in the same style. My first series was made as black-and-white drawings. I used pen and black ink back then.

I made about forty "big" (15 × 9 cm) drawings in this technique and a lot of small character drawings. Because I had no deadlines to meet, nor any art director's instructions, I was not in a hurry to complete the series. I was not obliged to fit somebody's scheme. But this series remained unfinished…

The reason I stopped working on the first series was that my friends kept telling me that my black-and-white graphics were too dark, *noir*, and overall unsuitable for a children's book. Oh, boy! How these general "opinions" can affect one's life, creativity, etc.

So after a while, I returned to this theme, but I changed my technique to one that I thought would attract a young audience. I started to draw using colored pencils, and applying the airbrush here and there. There were a good many pictures made, mostly portraits of characters. But after a while I stopped working on those as well; the pictures were good in nature, but weren't exactly the kind that I intended. Here my progress on the illustrations halted, even though a good number of sketches and preliminary works had already been made. I still thought of *Alice* in a less colored scheme.

I have to note that when I began to work on *Alice*'s illustrations, I had in mind *Alice* as translated into Russian by Nina Demurova. It's a great translation, intelligent, and very close to Carroll's spirit. Like any other good translation, it related to local folklore, to Russian tradition. For example, Mouse and Caterpillar in Russian by default are female. The pair **cats – bats** is turned into: КОШКИ – МОШКИ/*koshki – moshki* (*koshki* are cats, and *moshki* are small, annoying, flying bugs), and so on.

Apart from the change in technique and style, another thing that changed was my view of *Alice*. I reread her story several times, each time finding various perspectives that I hadn't seen before. Eventually I started to read the book in its original English language. It wasn't that I was not satisfied with the translation, just that I had studied English and was ready to read the story in its original language. Some of the characters remained the same since the first sketches; others changed in accordance with my understanding of the story or by comparison with the original English text. After that, I put this work aside for several years.

HOW CARROLL DESCRIBES CHARACTERS AND SETTINGS

Following the text carefully is a key rule for the illustrator's work. You can find a lot of interesting things that way. But what if the author does not give the illustrator enough material to work with? What if he doesn't care to describe the scene's characters? With *Alice*, this happens quite often. It's like illustrating "IT." You know what "IT" means, right?

I dare to say that Lewis Carroll often didn't point out or explain details. It doesn't undermine the quality of Carroll's texts, because the main value of the story is in the characters' interactions and dialogues. The rest (details, circumstances, settings, and de-

scriptions) is made up by our imagination. The illustrator's job is to illustrate the story in his or her own image, but at the same time not to contradict details given by Carroll. When I say Lewis Carroll doesn't describe the characters in detail, I'm only talking about the book's text. There are also the letters that Lewis Carroll sent to John Tenniel that have descriptions of characters and even some hints as to how the characters should be illustrated.

We have several examples of Carroll's descriptions of characters: Dodo, Eaglet, Lory, Duck, and other curious creatures—birds with bedraggled feathers, and animals—wet too. We first meet the Mouse in the second chapter. It continues in the story until the end of the third chapter, and only then do we find out that the Mouse is a he. The Magpie is old. The Crab is old too, with a young daughter. Pat is a mysterious creature; it is only his voice we hear. The Caterpillar is large (three inches high), with its arms folded. Alice calls the Caterpillar "Sir," so we automatically assume that the Caterpillar is a he.



The Duchess and the pre-porcine infant

One of the persons to whom Lewis Carroll pays a bit more attention is the Duchess. Let's take a closer look at her. In the first scene, there isn't even a hint of her appearance, she is full of pretence, and we can only imagine what her true character is like by looking at her actions, and analyzing her dialogue and speech. She is such an ignorant and unfriendly person, and a persistent fighter—she doesn't pay attention to the pepper in the air, or the dishes thrown at her. She makes her remarks with a "sudden violence." And, of course, she shows an absolutely cynical attitude towards the baby.

The next scene where the Duchess appears is the "Queen's Croquet-Ground." This time her behavior is quite different; her speech when addressing Alice has now become rather sweet. We see an experienced court-lady, who can speak very sweetly if she feels that the person she speaks to is important (we know that Alice was invited to the Queen's croquet game, and that means something). We remember how she treated Alice when Alice was just a stranger to her. In fact, she is trying to be so sweet that she is ready to hug Alice around her waist (which she doesn't do, being aware of the flamingo in Alice's arms).

Here for the first time we get a few words regarding her appearance. First of all, she's very "ugly." Secondly, she has an "uncomfortably sharp chin," and lastly, "she was exactly the right height to rest her chin upon Alice's shoulder"—so she wasn't taller than Alice. And that is all that is said about her appearance. Those are the details thatmight help an illustrator—obviously not too many.

The Ugly Duchess has quite a history in illustration. Sir John Tenniel created her image based on the portrait *A Grotesque Old Woman* (1513), by the Flemish artist Quentin Massys. It isn't exactly the same, but the influence is very obvious. Actually, Massys's portrait in its turn was influenced by a Leonardo da Vinci sketch.

I wish to point out that Sir John Tenniel's Duchess is undoubtedly ugly, but her ugliness is straightforward—it is an ugliness of old age, an old, wrinkly, male-shaped face. I think that this way is too clichéd. From my observations, the human face's attractiveness is quite a tricky subject. Very often beauty and ugliness differ only due to the existence of a small feature(s). The perfect example to me would be the famous movie star Ms. X, who is beautiful because of the camera, makeup, and a properly set up light. But every now and then, these conditions (or one of them) fail to perform their function. It is at these moments when you look at her and realize, "Oh my God, she's plain ugly!"

Generally, when drawing my version of the Duchess, I didn't invent anything. My Duchess is taken from real life: this type of face, nose, etc. The kind of person everybody has met so I hope that Lewis Carroll would have approved of my version of this character. At least, I'm guessing that Carroll didn't mean the image of Quentin Massys's portrait when he wrote his Duchess.

Sometimes Carroll does eventually describe the details of a scene—personalities, objects, and settings—but not right away. As I have already explained in the case of the Duchess, in order to be able to imagine her, one has to read the second scene in

which she appears. But how are we supposed to view her in the first scene? It's good that she is called a "Duchess," as it gives us the hint that she's wearing a duchess's costume. One of the main jobs of the illustrator is to show what Carroll will describe later on or will not describe at all.

The Ugly Duchess's personality was carried over into the second book, but as a different character: the Red Queen. They have a lot in common; evidently the same prototype was used for both the characters. This is meaningless to most readers until they start reading the second book. However, to an illustrator who wants to understand the character more deeply, this relationship is quite evident. They are both addicted to using hyperbole: when Alice said, "I can't quite follow it as you say it," the Duchess replied, "That's nothing to what I could say if I chose." Compare this to *Looking-Glass*: When Alice said, "I thought I'd try and find my way to the top of that hill," the Red Queen answered, "When you say hill, I could show you hills, in comparison with which you'd call that a valley." Both of them also like to teach Alice, and seek out the moral in every situation, conversation, or anything at all.

Now let's talk about the surroundings in which the action takes place. For example, everything that happens to Alice, the Gryphon, and the Mock Turtle is usually drawn on the seashore. Why? Carroll only gives two details to describe the setting, but not a single word about any seashore. Whoops! Sir John Tenniel used the "Lobster Quadrille" poem's circumstances for this scene, and almost every illustrator then followed his lead. I, too, followed his tradition in my first black-and-white series of illustrations. I even drew the Mock Turtle in a seaman's costume.

However, the more logical setup would be a place that is near the wonderful garden, and where the Queen can walk freely without guards and courtiers. Therefore it would probably take place somewhere in the Royal Palace. The Gryphon is sleeping "in the sun," but this doesn't explain the setting to us. It could be anywhere: on a ship's deck, in a microscopic English garden, on the seashore (why not?). Or maybe it is on the ledge of the royal chapel. Where else can you find Chimeras, Gryphons, and Gargoyles?

What about the rock on which the Mock Turtle is sitting? Why wouldn't we consider the Japanese Garden of Stones, somewhere in the Royal Palace (a gift from the Emperor of Japan, perhaps)? Logically, all these places—the wonderful garden, the place where the Gryphon lies, and the rock on which the Mock Turtle is sitting—have to be near each other. In the time it takes Alice to get from one place to another, she is only able to exchange a couple of sentences with the Queen and then the Gryphon. Even the way back the way to the Royal Courtroom (which also has to be located in the Royal Palace) isn't too long.

Lewis Carroll gives the illustrator a lot of freedom. There are many details that aren't given or described. He plays on the imagination of the readers, so that everyone's views are unique. At the same time, there are many attractive details in his writing. That's why everything can be shown differently.

THE SPACE OF CARROLL: HOW I DECIDED TO DRAW A MAP OF WONDERLAND

I absolutely love it when I find a map of the land or quest in a book. It usually happens in fantasy or fairy tale books. You might remember the map of Middle Earth by J. R. R. Tolkien, or the map of Oz, or the map of Murakami's Hard-Boiled Wonderland, etc. I also wanted to supply *Alice* with a map of Wonderland, and I even knew the proper location to fit it in. I imagined it as an end paper. A map is usually a helpful visual for the reader to follow. But is it possible to draw a map of Wonderland, when the settings in question are so unrelated to each other, and so various in scale? I even attempted to draw schematics, but they were of little help to me. It was an attempt to rationalize the irrational.

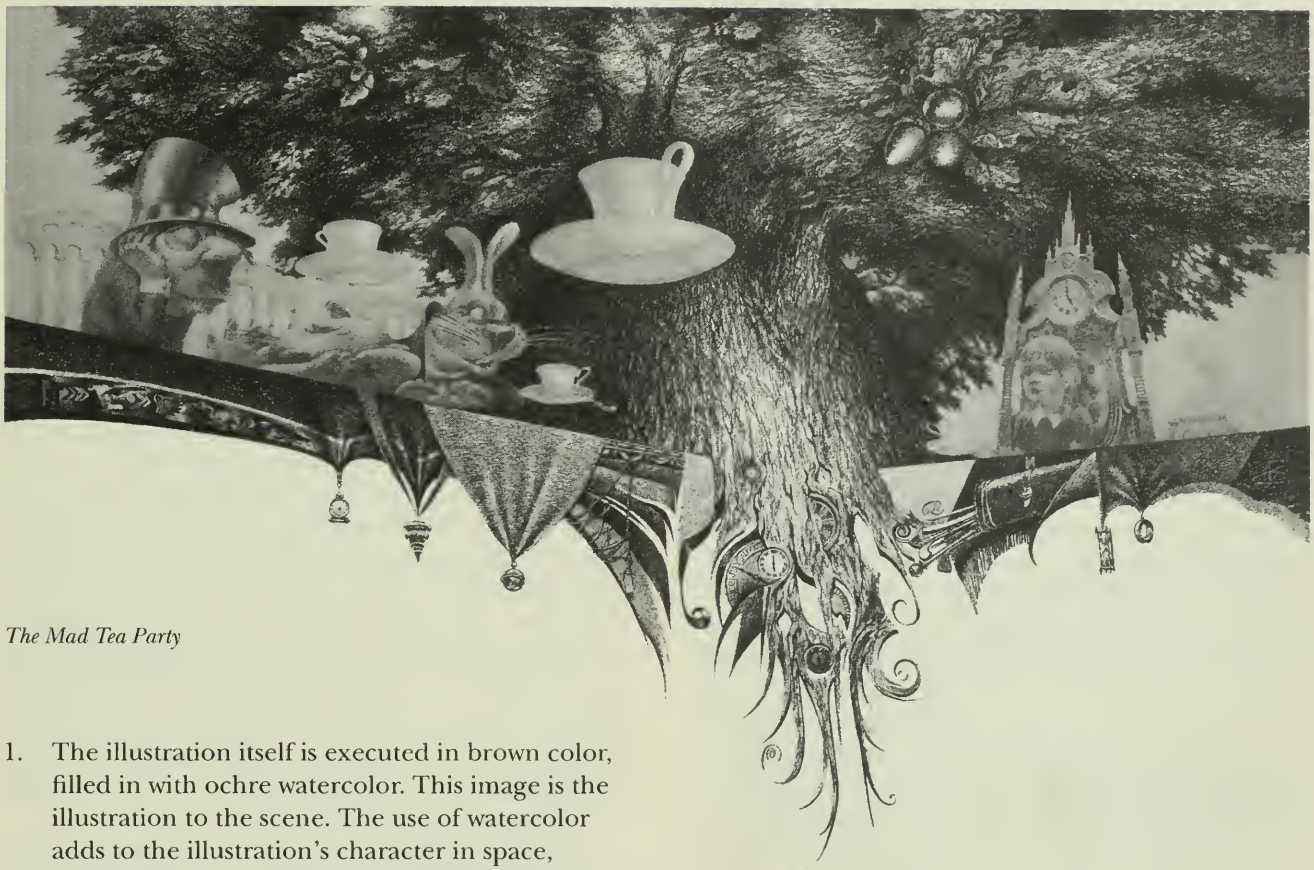
Alice is not simply a story, but a project, or rather a theatrical project. In this project, Lewis Carroll plays the role of screenwriter, director, and producer, but John Tenniel has the role of visual designer. As a director, Lewis Carroll provides detailed remarks and hints to Tenniel. Carroll makes reference to many historical facts, physical phenomena, cultural and everyday life details. His allusions are endless. All these form a very special atmosphere. The story is very visual, and at the same time very literary.

The theatrical side of the story became clearer to me. It's broken down into chapters—acts, during each of which Alice has dialogues with numerous different personas. Alice's train of thought is presented through various monologues. None of the acts has any relation to the others, and each has its own set of decorations. "But the principal failing occurred in the sailing… "

So, I gave up on the idea of the map and filled the end papers with characters.

UNPREDICTABLE, UNCONNECTED, AND UNCONDITIONED

It is time to say some words regarding my final series of drawings, those which are in the book. We will talk not just about the color scheme. The abovementioned "theatrical" side of the story, along with the rich literary context, requires a very special graphic manner for the illustrations. There were a lot of sketches and drafts done, and finally the solution was found. Concerning the style of illustration, I'd much rather call it the style of the pages themselves, or the style of the layout. The layout is divided into three parts, each different in color and content.



The Mad Tea Party

1. The illustration itself is executed in brown color, filled in with ochre watercolor. This image is the illustration to the scene. The use of watercolor adds to the illustration's character in space, atmosphere, and depth. By using the brown color in my illustrations, I hoped to create the feeling of the sepia tones of old photographs, a sort of *fleur d'époque.*
2. The black-and-white image that surrounds the brown illustration is, first of all, a kind of curtain, as well as the scene's generic decoration. Therefore, the motif of drapery was often used. It also functions as a frame. Thus, within the context of these black-and-white drawings resides everything that occurred in the scene's dialogues, such as cultural and historical references, etc. This drawing is more graphic and flat, and even when it contains some details rendered in depth, they are no more than a slight relief. This is to set it apart from the brown illustration, where everything takes place in a yellowish atmosphere. In other words, this black-and-white drawing acts as a transition between the brown illustration and the plain background with text.
3. The third aspect of the layout is the text with several black and white details. Here the main factors are the choice of font, color, and the texture and density of paper. The shape of the text's body flows with the shape of the borders of the black-and-white drawing.

In a certain sense, I don't draw or paint, I conjure up the canvas or the paper sheet. I like to draw with pencil on paper. I find a lot of freedom in it. The ordinary graphite pencil works fine. I love to draw with pencil; in fact, it is a very free and flexible technique, almost limitless, except for the lack of color. The presence of color is not so important to me. Color is a desirable attribute for children's books, but it is not necessary.

I don't know if there is a recipe to illustrating *Alice*, but the artist has to find the way to express him/herself. I tried to draw illustrations that showed my initial impression or, more accurately, what was left from my first impression combined with a deeper reading of the text. It formed the way I see the settings. It's possible that I don't always follow the text exactly, sorry, but at least I'm sincere about it. That is how I see *Alice.*

Alice & Altemus

CARY STERNICK

Alice couldn't believe it. There she was peering through the looking glass at the books. Shelves and shelves of books. Amazed, she thought: How can it be! She'd thought she had them all. Those Altemus *Alice* books were easy to get. "Maybe I'm missing a book or two," she had considered. But there they were, as clear as her reflection. The *Alice* books, all published by Henry Altemus and Henry Altemus Company of Philadelphia, numbered in the hundreds and hundreds, and they were all about her, and they were all different. Some told of her *Adventures in Wonderland* and others chronicled her adventures *Through the Looking Glass.* Maybe there were thousands...

Oh well. So much for being a completist!!

A BRIEF HISTORY

Henry Altemus and Henry Altemus Company was a prolific Philadelphia publishing house. Although the company had its roots in the early 1800s, it published nothing under its own imprint until the 1860s. By that time Henry Altemus had taken over the firm from his deceased father, Joseph T. Altemus, a preeminent binder of books. Joseph started binding books in the 1820s, founding his own company, Altemus & Company, in 1842. In the late 1840s and early 1850s (until his death in 1853), the beautiful bindings made by Joseph Altemus were popular among other Philadelphia publishers. Numerous examples of his elegant bindings for books published by E. H. Butler and Grigg and Elliot still exist. In addition, Altemus bound many of Butler's oversized Bibles in the early 1850s.

After Joseph's death, his son Henry Altemus Sr. took over the binding company. By the 1860s, Altemus & Co. was one of the largest binders in the country with more than 150 employees. It was also in the early 1860s that Altemus was awarded a patent for a special hinge that secured pages to each other and the binding. Armed with this patent, Altemus & Co. produced the first volumes with its own imprint—photographic albums. These elegantly designed albums were produced until the 1890s.

As the 1870s advanced to the 1880s, Altemus also published countless ornate oversized Bibles with the Henry Altemus imprint (http://henryaltemus.com/bibles/bibles.htm). The Bibles certainly were the mainstay of early Henry Altemus publishing. In 1886, for example, there were sixteen pages of Bibles of various styles and prices advertised in their catalogue. Bibles were advertised in Altemus catalogues until 1897. In fact, Altemus referred to itself as the Philadelphia Bible Warehouse. Apparently because of diminished popularity and/or reduced print runs, after 1897 the reader was told to write for an illustrated catalogue of Bibles, as they were no longer advertised in the yearly Altemus general book catalogue.

By the 1890s, the Altemus publishing catalog ranged from religious subjects to reprints of fiction, essays, and poetry to juvenile series, and this trend continued over the next forty-plus years of publishing. Altemus stopped book publishing in 1933.

Alice AND THE ALTEMUS PUBLICATIONS

In order to understand the Altemus *Alices,* it is important to have a basic understanding of Altemus publications in general. Mostly, Altemus published books in series form. There are 205 known series, and they range from large multiauthored, multivolumed publisher's series of poetry, fiction, essays, etc. to series of fairy tales to juvenile series books.

The *Alice* books appeared throughout the series landscape. *Wonderland* appeared in eighteen different series. *Looking Glass* appeared in sixteen series. A combination book that included both stories can be found in six series. *Snark* is in three series. More than 98 percent of Altemus's published books were printed within the 205 known series. Therefore, most of the *Alice* books are found in those series. I am aware of only three non-series *Alice* books.

Thus, it would seem pretty easy for a collector to get them all. Add up the numbers—forty-two books in series plus three non-series books, and voila—success! Not so fast, reader—the hole that Alice fell down was not dug out with a four-inch spade. A series is not just a series. Some of the series changed their external formats (covers, but not the content) frequently, ranging from every year to every few years. In some cases there were numerous formats within just one year. This will be discussed later.

The illustrations for this article are online at web.mac.com/css3/iWeb/Site/Alice.html —Ed.

A LIST OF THE SERIES

The number to the left is the series number from my Altemus bibliography.

42 Arcadia Series *Snark*
48 Beauxarts Series (later numbering) *AAIW*
48 Beauxarts Series (later numbering) *TTLG*
57 Boys and Girls Classics (new) *AAIW*
57 Boys and Girls Classics (new) *TTLG*
58 Boys and Girls Classics (old) *AAIW*
58 Boys and Girls Classics (old) *TTLG*
59 Boys and Girls Own Library *AAIW*
59 Boys and Girls Own Library *TTLG*
64 Children's Gift Series *AAIW*
64 Children's Gift Series *TTLG*
82 Ever New Books for Young People *AAIW*
82 Ever New Books for Young People *TTLG*
86 Favorite Series (1898) *AAIW*
87 Favorite Series for Young People *AAIW*
87 Favorite Series for Young People *TTLG*
115 La Belle Fleur Series *AAIW*
115 La Belle Fleur Series *TTLG*
117 Langhorne Series *Snark*
118 L'Art Nouveau Series *AAIW*
118 L'Art Nouveau Series *TTLG*
120 Library of Standard Authors *AAIW/TTLG* [in one volume]
125 Little Men and Women Series *AAIW/TTLG*
130 Marqueterie Series *AAIW*
130 Marqueterie Series *TTLG*
143 Petit-Trianon Series (third numbering) *AAIW*
143 Petit-Trianon Series (third numbering) *TTLG*
148 Popular Library *AAIW/TTLG*
158 Riviere Series *AAIW/TTLG*
163 Sanspareil Series (later numbering—1899) *AAIW*
163 Sanspareil Series (later numbering—1899) *TTLG*
166 Slip in the Pocket Classics Series *Snark*
167 Standard 12 mos. Series *AAIW/TTLG*
169 Stories Children Love Series *AAIW*
180 Vademecum Series (later numbering) *AAIW*
180 Vademecum Series (later numbering) *TTLG*
183 Velvet Calf 12 mos. Series *AAIW/TTLG*
186 Wee Books for Wee Folks (third format) *AAIW*
186 Wee Books for Wee Folks (third format) *TTLG*
200 Young Folks' Quarto Series *AAIW*
200 Young Folks' Quarto Series *TTLG*
202 Young People's Library *AAIW*
202 Young People's Library *TTLG*

THE FIRST BOOKS

The first Altemus Carroll books were published in 1895. A combination book was published in the Standard 12 mos. Series (#167). The books of this series came in several formats. The crushed levant, silver gilt-front decorative book (Picture 1) and the English calf book are well-made elegant books, but the pictorial cover book (Picture 2) in silver and inks is perhaps the best-made Altemus Carroll book, probably the most valuable, and certainly my favorite. These books were 7.5 in. by 5.5 in.

Another early combination book, which appeared in 1897, was published in the Library of Standard Authors Series (#120). Its cover is different from the other 1895 books, but its contents are identical (Picture 3). It includes an erroneous title page that lists 1895, not the real date of 1897.

The first individual titles of *Wonderland* and *TTLG* appeared in the Young People's Library (YPL) (#202). This series began publication in 1895 with six books, two of which were the *Alice* books (Pictures 4 and 5) and continued until the company's demise in 1933. The books in this series are perhaps the most ubiquitous of all the Altemus books, and this is especially true of the two Carroll titles. The YPL *Alices* went through a number of changes as the series moved from format to format, and are absolutely the most misunderstood Altemus *Alice* books from a bibliographical standpoint.

THE YOUNG PEOPLE'S LIBRARY

This series is probably the most popular and longest running of all the Altemus series. It consisted of fairy tales, historical fiction, biographies, etc. As noted above, the *Alice* books are frequently misrepresented as being editions they are not. The first Altemus editions of the individual titles were in this series, and the base of the title page has 1895 written on it. The first format books shown here (Pictures 4 and 5) were published between 1895 and 1898, and were produced in various colors. The ads in the front and back make it quite easy to identify which year within this format a particular book was published (see http://henryaltemus.com/series/series202F1.htm).

Confusion arises beginning in the second format of the series (Pictures 6, 7, and 8). Altemus did no favors for future bibliographers. When it began its YPL second format in 1898, it changed its title page and placed an 1897 copyright on it. This copyright date remained on the title page of both Carroll books throughout the second format (until 1902) and well into the teens during the third format run. The third format was published until 1923. The fourth format then was printed until 1933 (Pictures 9, 10, 11, and 12). Frequently, collectors will see the 1897 date on the title page and announce that they have a first edition from 1897. Note that the covers of some of the second and third formats are the same (see http://henryaltemus.com/series/series202F2.htm), but the spine pattern can distinguish the books. As with most Altemus books, dating is relatively easy if the ads in the back of the book are studied.

The contents of the early books as well the later books are identical in terms of text and illustrations.

The only exceptions are the frontispieces, which change several times from Tenniel illustrations to the multicolored pictures by unknown (at least to me) artists.

Despite the fact that these YPL *Alice*s sometimes sell for large sums, they are for the most part extremely common. With the exception of the 1895 books and books found with dust jackets (which they all had initially), they really have *very little* value.

THE PUBLISHER'S SERIES AND THE IMPOSSIBILITY OF BEING A COMPLETIST

Altemus publisher's series are multivolumed, multiauthored hardcover book series that consist of reprinted fiction, poetry, nonfiction, essays, and the like. Something for everyone could be found in these series. Arthur Conan Doyle to Lewis Carroll, Thoreau to Emerson, religious to romantic—they were all there. Series had as few as 25 books or as many as 150. Some series lasted only one year (Printemps), while others lasted more than thrty-five years (Vademecum). The *Alice* books were included in some of these series beginning in 1899: Beauxarts, La Belle Fleur, L'Art Nouveau, Marqueterie, Petit Trianon, Riviere, Sanspareil, and Vademecum.

The problem for a collector is trying to draw the line. Do you want a representative copy of each series, do you want one copy of each different cover style published within each series, or do you want every cover ever published? The first two options can be achieved, but the third is virtually impossible.

The most significant of the publisher's series is the Vademecum Series, which ran from 1894 to 1926. The two *Alice* titles were first published within this series in 1899. I thought a review of this series would be instructive for the Carroll collector who thinks he or she has everything.

The Vademecum covers were changed numerous times during its publication run and can be broken down into three different styles. (This review addresses only the 1899 and later books, since these are the ones that included the Carroll books.)

The first style consisted of an embossed design on the cover, frequently a flower pattern. Vademecum 1899, for example, generally came in three or four colors. So for the Vademecum 1899 edition, there were three or four different *Wonderland*s and the same number of *Looking Glass* books.

The second style consisted of a decorative pattern on the cover with a paste-on (applique) picture of flowers. For example, Vademecum 1904 came in at least four different color covers with four known flower patterns. Thus, if you want all the Vademecum *Wonderlands* for 1904, you are looking at finding sixteen books.

Covers of a third Vademecum style had various decorative patterns enclosing a paste-on of a European scenic painting. See Vademecum 1903 for several examples. Thus far, there have been thirty-seven different pictures identified. These pictures were used in six different formats between 1901 and 1907. Each format came in a variety of colors. The 1903 format had at least seven different colors. So doing the math just for the 1903 Vademecum books, we come up with 222 different Alice covers. Although some formats of these books did not have as many colors, they all had at least four. Thus, you can see that there are easily more than one thousand Vademecum Alice books just for the six formats that used the European picture paste-ons described here. For a more complete look at all the formats and pictures, see http://henry-altemus.com/vademecum.htm.

All the other publisher's series noted above also had multiple formats and cover changes, although not as extensive as the Vademecum Series. See the pictures for some examples.

While the multitude of publisher's series *Alice* books have different covers, the general text and contents are identical. Altemus clearly used the same plates for all of these books. The internal pictures are Tenniel's, whereas the frontispieces in these books occasionally are those of anonymous illustrators.

COMBINATION BOOKS

As can be seen above, most of the *Alice*s were published as separate books—*Wonderland* and *Looking Glass*. In addition to those previously described, here are a couple of early exceptions:

There are three formats that are not found in series. Two of the three, published for the first time in 1915, are combination books (see Pictures 13 and 14). They are large (8.25 × 6 in.) books with beautifully illustrated end papers (Picture 15) and have five glossy multicolored pictorial full-page illustrations.

Series #125, the Little Men and Women Series, was one of Altemus's mainstays in the early teens. This series, which was published from 1908 to 1915, contained as many as twenty-five popular Altemus books. Beside the combination *Alice* book, books by Carolyn Wells, Edward Ellis, and Tudor Jenks, among others, can be found in this popular series. The *Alice* book came in various formats throughout the series run—several of which are shown here (see Pictures 16, 17, and 18—the latter two look the same, but one cover has multiple colors and the other has only red and black).

OTHER SERIES OF INTEREST

The Wee Books for Wee Folks Series (#186), which dates from 1904 to 1931, consisted of fairy tale–like stories in small (5.5 × 4.5 in.) books. Both *Alice* books were added late to the series, in 1926 (see Pictures 19 and 20). In 1935, Platt and Munk reprinted part of this series (but not the *Alice* books). As opposed to

most Altemus books, which have little collector interest, there is one very special book within this series. The first American edition of *The Tale of Peter Rabbit* is found in Format 1 of the series. (The *Alice* books are part of Format 3.) Beatrix Potter's publisher, Warne, failed to obtain the American copyright for her Peter Rabbit book, opening the door for pirates such as Altemus to publish a copy. This was an important book for Altemus, which later published numerous big-selling Peter Rabbit books (See http://henryaltemus.com/peter_rabbit/peterrabbit.htm). Also in this series is an early pirated copy of *Little Black Sambo,* which later evolved into a Little Black Sambo series.

The Boys and Girls Classics Series (#57) published both *Alice* books beginning in 1908, with reprints into the 1920s. There are two very interesting things about this series. The first is that the contents, including the title page, are exactly the same as the Young People's Library books. So the title page states the copyright as 1897, even though the books were published much later, leading to considerable confusion. The covers of these books are quite different from any other Altemus books. The covers were cut from a large swath of linen. There were at least seven different linen pictures on these books, but moreover, a piece of linen could be placed on a book such that different parts of the design were seen on the front, spine, and back, depending on the cut of the cloth. I am still working on the various patterns, but what I have seen would indicate that any one cloth could produce at least ten to fifteen different covers (Pictures 21, 22, and 23). These books initially came in a florally designed labeled box.

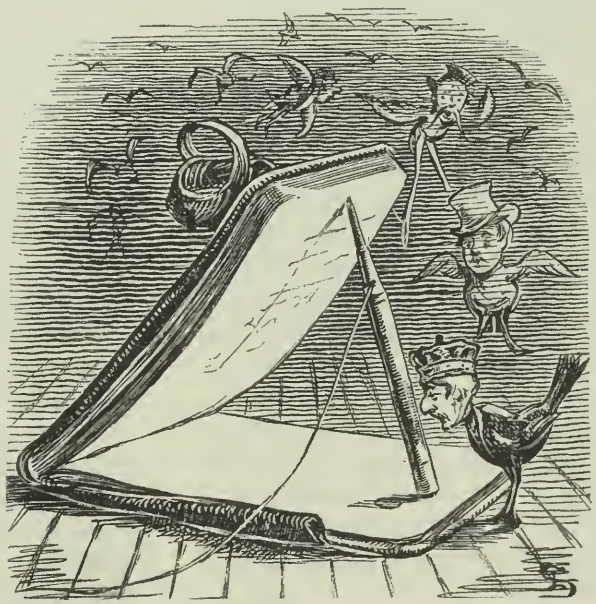
MY FAVORITE *Alice*

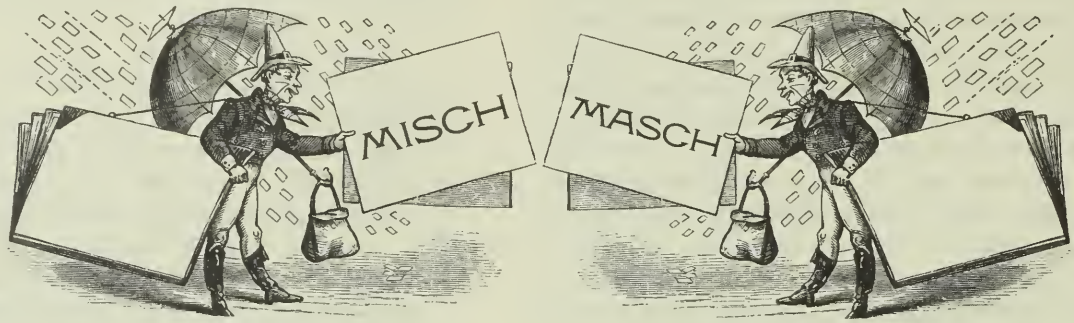
My favorite Altemus *Alice* book is *AAIW* published in non-series form starting in 1915. This oversized (11 × 8.5 in.) book has been seen in two different colors. There are slight differences between the two pictured books. The blue book has wonderfully illustrated end papers. The green book has plain end papers and a tipped-in frontispiece (Picture 24). The frontispiece for both is identical to the cover paste-on.

SOME GENERAL POINTS REGARDING ALTEMUS BOOKS

1. Every book that Altemus published, including every *Alice* book, came with a dust jacket or in a labeled box. I am unaware of any exceptions.
2. Altemus incorporated in 1900. Thus, any book that has the imprint Henry Altemus was published before 1900, and any book that has the imprint Henry Altemus Company dates from 1900 or later.
3. Altemus dust jackets that are plain uncoated brown were published in 1915 or earlier. The white coated jackets were published in 1915 or later.
4. Most Altemus books have ads in the back that can help date the book.

Cary Sternick, a neurologist practicing in The Woodlands, Texas, is the author of Henry Altemus Company: A History & Pictorial Bibliography *(2005) as well as* A Bibliography of 19th Century Children's Series Books *(2003). The former was reviewed in* KL *78. Cary notes that he is always available to help answer Altemus-related questions (css3@mac.com). For more information about Altemus, see www.henryaltemus.com.*







Leaves from the Deanery Garden



A friend, "W. B.," was reading the Preface to *Sylvie & Bruno*, came across this stanza (Horace, *Odes* II.3 "Aequam Memento," final verse), and kindly translated it for me.

Omnes eodem cogimur, omnium
Versatur urnâ serius ocius
Sors exitura et nos in æternum
Exilium impositura cymbæ.

We are all compelled to the same destination/Sooner or later our destined ticket will exit the shaken urn/And put us all, each every one, on the skiff to eternal exile.

John Hadden
Brunswick, Maine

This passage, described by Carroll himself as "well-known," is used by him as a launching pad for a disquisition on mortality and the enjoyment of life. Of course, in today's world, few of his readers have Latin at their fingertips, as was expected of the educated in his day. But we do have the Internet, and sites such as www.merriampark.com/horcarm23.htm provide translations (nine in this case, including one by Prime Minister Gladstone), in addition to glosses, cribs, and extensive notes.—Ed.

Have you considered adding a section for legal opinions, briefs, etc., that cite Carroll?

One of the more memorable moments in contemporary jurisprudence was when Monroe McKay, 10th U.S. Circuit Court of Appeals, cited (extensively) Carroll in his dissent in *U.S. v. Affleck.* Recently, a U.S. District Judge in Ohio paid homage to Carroll, as have numerous others.

Love your website—we recently used it as a resource for reference in yet another legal brief where we cited Carroll (twice) while noting that opposing counsel had in fact made their entire case based on evidence in a case that they had omitted to introduce. Not surprisingly, the Judge in the matter had overlooked that finer point until we (and Alice) rather abruptly mentioned it.

Keep up the good work. Carroll, whatever rabbit hole he ended up in, is smiling and nodding approval.

Jim Bahb
Bentonville, Arkansas

Very interesting reading, and such a diversity of information. Fine writing quality, too, which reflects the membership. I wish I could be at the meeting, but perhaps another year. What would Lewis Carroll think of such a proliferation of books, questions, items, and interest that his work has brought out!

Barbara Abbott
New Hampshire

I have just been reading the latest *Knight Letter* (Winter 2007) with great pleasure. I note that you reprint Mark Burstein's knee-jerk response to the one-line spoof in the Christopher Myers version of *Jabberwocky* and yet print the considerably longer spoof "The Truth About 'Alice"' from *Punch*, 1928, verbatim and with no caveat. I appreciate that the views of contributors are not necessarily those of the Editors, still less the policy of the LCSNA, but there does appear to be a little inconsistency here. Spoofs (spooves?) have been an inevitable and entertaining aspect

of the history of the progress of Lewis Carroll's writings since their birth. One of the earliest was Robert Scott's article "The Jabberwock Traced to Its True Source" in *Macmillan's Magazine* in 1872. I am not aware that Carroll received this in anything but the spirit in which it was intended. Carroll, of course, was a great spoof writer himself—one has only to look through the pamphlets published by your own Society to find these.

The way to treat spoofs is to enjoy them with a smile and perhaps share them with friends. To try to quash them, in public or in print, is like trying to explain a joke. You are doomed to failure and in danger of looking foolish. To try to correct salacious and, perhaps, malicious misinformation like accusations of pedophilia or drug abuse is, I agree, something else and should be pursued, but calmly and rationally. Otherwise one may be suspected of protesting too much.

Alan White
Hertford, England

There is a fine and gentle art to letting the reader know one is, in fact, kidding. It is one of the linchpins of successful satire and "spooves." My objection to Myers's commentary was that he lacked that precious commodity, hence was unfortunately taken at face value. Similarly, Alan's letter, above, was sent to us with a cover letter saying that "it is intended as a bit of fun, not serious criticism," meaning he was well aware that his seeming insult to me could, but should not, be taken literally. I rest my case. – Mark Burstein

Thank you very much for the excellently printed copies of your *Knight Letter* which I have received and has gone around folks to read! It is a super magazine and I love the Wonderland feel to the sketches and the rest of the art work!

If you could kindly mention the nineteen sixties and seventies as the year of writing for the Inania pieces in the next edition, that would put it all in perspective. Delhi's face is changing extremely fast with heavy plans laden with modernization!

Yours is a delightful paper, and the little ringleted girl in the 1949 picture brings Shirley Temple back to me! I still have a much worn, but carefully put together palm-sized booklet on my favorite little actress and her singing "On the good ship Lollipop, it's a nice trip to the candy shop!"

Great to see your magazine. I shall share it with like-minded readers!

Jamila Verghese
New Delhi, India

In *Knight Letter 79*, Carrollian Notes, section "Sic, Sic, Sic," Eric Francis supposedly quotes Carroll's *Alice* wrongly. Actually, he is not referring to Carroll's book, but to Disney's *Alice in Wonderland.* This is a literal quote from the opening scene of the movie. Just thought I'd let you know!

Lenny de Rooy
Nijmegen, The Netherlands

When I was ten years old, I read Lewis Carroll's *Alice's Adventures in Wonderland* translated into Korean. Some images and linguistic expressions in it were so interesting (sometimes so weird) that they remained vividly in my mind, influencing my interest in language and literature later on. After I got a Ph.D. in literature, I started to study the *Alice* books.

Children's literature is taken lightly in Korea. There are not many scholarly studies on the subject, and not many reference books. I contacted the Lewis Carroll Society of North America about studying in America. They put me in touch with the Arne Nixon Center in Fresno, California, which is famous for the study of children's literature and which has a large collection of books on Carroll. Angelica Carpenter, who is the curator of the center and also a board member of LCSNA, graciously invited me to study at the center. Angelica and the other staff members gave me important information on Lewis Carroll and the *Alice* books and we discussed other children's literature topics, too. Their knowledge and information were invaluable for the book on Carroll I am preparing. Back in Korea now, memories of my studies in the U.S. flash upon me, like Wordsworth on his couch enjoying happy memories in his *Daffodils* poem. Sad to say, my proposal for funding to write a scholarly book about *Alice* and Carroll was denied by the Korean government, despite the need. Even Carroll's name is not properly translated in Korea (e.g., the pronunciation of "Dodgson") and nobody knows Carroll was a math teacher and photographer. I will try again later. My love for the *Alice* books is constant. I am now a member of the LCSNA, and am very grateful for their help and that of the Arne Nixon Center.

Kang Hoon Lee
Republic of Korea

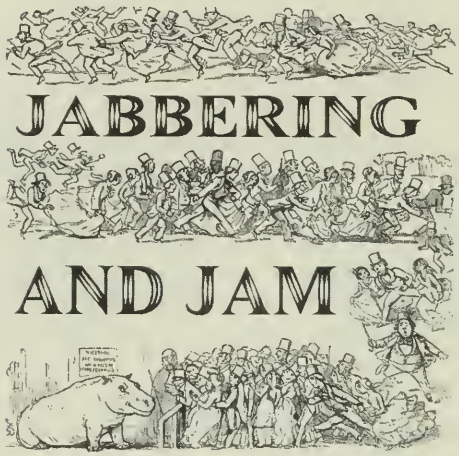
Enclosed are my annual LCSNA foreign dues. I must say this is very good value for the money. Not only are the *Knight Letters* excellent, but *La Guida di Bragia* was a wonderful bonus.

Mahendra Singh
Quebec, Canada

I received my *Knight Letter,* Number 79, yesterday, and read much of it, including the letter and response about Lewis Carroll and drug use. This morning, at work, I mentioned "Alice" in a work-related context to a coworker. He responded, "But Lewis Carroll was on drugs." I therefore had all the ammunition I needed to counter his statement. Thanks.

Lester Dickey
Maine

notes from the LCSNA secretary



MEMBER NEWS

Welcome to members who have joined the LCSNA since the last *Knight Letter*. Barbara Abbott, Ed Arnold, Matt Crandall, Michael Everson, Paulette Fire, Doug Howick, Beverley Kane, Alison Mankin, Joan Moore, Andrea Rambaldi, Michael Riser, Jeremy Shorr, Susan Sodomin, Steven Sosman, and Kendall Wilson.

New member Doug Howick is a well-known *Snark* aficionado and we are looking forward to his article on *Snark* illustrations in a future *KL*. Michael Everson manages the Lewis Carroll e-mail discussion list (http://groups.yahoo.com/group/lewiscarroll/). Matt Crandall was one of the hosts of our Spring meeting, and is also author of the article on Disney Alice collecting in this issue.

Member Lila Harper writes that she is indexing the *KL* for the Annual Bibliography of English Language and Literature, an online database that is sold mostly to academic institutions. *KL* has been indexed in ABELL since about the year 2000, a sure sign that its content is recognized as of scholarly value.

Muriel Ratcliffe will be retiring and closing The Rabbit Hole and gift shop at the Alice in Wonderland Centre in Llandudno, North Wales, around September 2008. The Centre will surely be missed. The website is still available as of this writing: www.wonderland.co.uk.

SUSTAINING MEMBERS PREMIUM

The premium this year for sustaining members ($100/year) is a lovely new bookmark designed by Jonathan Dixon. We don't have these in hand yet to mail out, so watch your mailbox later in the summer.

PLEASE DON'T

... make PayPal payments to my personal e-mail address (unless you are sending absolutely huge amounts). The correct e-mail address for PayPal is: lcsna@earthlink.net.

LCSNA NEWS

If you are interested in this members-only service, in which we provide occasional e-mail announcements of *upcoming* events—such as Alice-related performances, new books, new products, anything we expect to be of interest to our members—please send me an e-mail and I'll add you to the list. Send us notice of your upcoming events, publications, etc. We'll be glad to post them for you. Postings on this exclusive list are often picked up by other services, such as the Lewis Carroll Society (U.K.) website and the Lewis Carroll blog (http://lcsna.blogspot.com/).

KNIGHT LETTER MAILINGS

Beginning with issue 78, we have been using standard mail for U.S. members instead of first class, with considerable savings in postage costs. Delivery times seem to average from as little as a week on the East Coast to perhaps three weeks or even a bit more for receipt in California and elsewhere in the West. *KL* 79 was mailed approximately the third week in February. We expect *KL* 80 to go out in August. If you have any concerns about receiving your *KL*s, let me know.

VERY LITTLE JAM TODAY

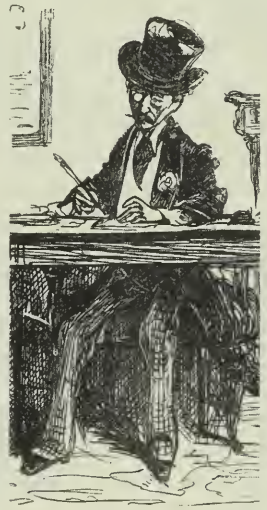
But then Alice doesn't care for jam, anyway. (We suspect she prefers marmalade, there's just no accounting for taste.)



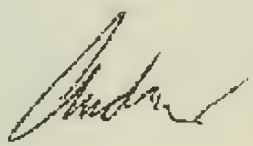
Ravings from the Writing Desk

OF ANDREW SELLON

My professional theater career prevented me from attending the spring meeting (I was playing the Fool in a production of *King Lear*—the satisfaction of actually being *paid* to be a fool after all these years of holding the title unofficially was simply too great to resist). But by all accounts it was a nonpareil movable feast and a delight to all those lucky enough to be able to attend. The list of people responsible for making this three-day epic extravaganza a triumph is longer than the mouse's tale. Our deepest thanks to the following: to speakers Mark Goodacre and Oleg Lipchenko for their excellent talks; to Clare and August Imholtz, Ellie Schaefer-Salins and Ken Salins, David and Mary Schaefer, and Matt and Wendy Crandall, for opening their homes and their collections to our members; to our Maxine Schaefer Memorial readers (Selwyn and Janet Goodacre, Peter Atkinson, and Ken and Ellie Salins); to Alan and Alison Tannenbaum, Barbara Mall, Stephanie Lovett, and Joe Provenzano for assistance in various and sundry matters; to Joel Birenbaum (our peerless auctioneer once again) and his expert assistant Lauren Goodacre; to Mark Dimunation at the Library of Congress (both for library display arrangements and for his excellent talk); to Jonathan Dixon and Edward Wakeling for their tributes to David Schaefer; to Arienne Clark and Mr. Dade at the Robert Brent Elementary School; and to the staff of the Fairland Library of Montgomery County. (If I have forgotten anyone, please forgive me.) But special thanks must be reserved for August and Clare Imholtz and Ellie and Ken Salins. These four worked together tirelessly to weave a meeting tapestry of varied literary and artistic pleasures, too many for a single day to hold. They sought it with thimbles, they sought it with care. And they found it. They opened their hearts and their homes with equal generosity, and a large portion of the credit for the resounding success of the spring meeting must be laid, as laurels, at their doorsteps. I salute everyone involved. It may be a hard meeting to top, but we're a society that likes a challenge! Our fall 2008 meeting will be held at the Fales Library, in the Bobst Library at New York University on Saturday, October 25th; stay tuned to our website for details.

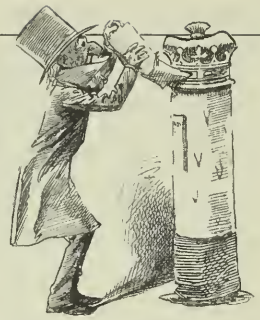


If I have anything to rave about at the moment, it's about you, our members. Granted, some of us have known each other for a number of years by this point. Some of us communicate regularly, and perhaps even know each other's families. But what's so inspiring to me is the endless combinations of members old and new of all ages who unite in the common cause of Carrollian study and appreciation, whether we know each other well or are comparative strangers. Sometimes it's to help plan a meeting. Sometimes it's simply to attend one. Sometimes it's to contribute new scholarship, humor, or far-flung miscellany to this magazine. Some of us have never met in person, and due to logistics, in all likelihood some of us never will. Yet here you are, reading this commentary, and around the country and the world are another few hundred people doing the same thing. True, the Internet has greatly enhanced our virtual community, but it's clear to me that even if the computer on which I am typing had never been invented, we would all have somehow found a way to find each other, and to share our fascination with the life and works of Charles Lutwidge Dodgson. Perhaps we should call ourselves the Worldwide Lewis Carroll Community. I certainly have every reason to believe that as individuals and as a community, we will all continue to reach for new ways to share our passion with the world.





Notes & Queries



In "The Wasp and the Wig" chapter of *Looking-Glass*, we find the following dialogue:

> "In coming back," Alice went on reading, "they found a lake of treacle. The banks of the lake were blue and white and looked like china. While tasting the treacle, they had a sad accident: two of their party were engulphed—"
>
> "Were what?" the Wasp asked in a very cross voice.
>
> "En-gulph-ed," Alice repeated, dividing the word into syllables.

Martin Gardner annotates this passage as follows on p. 345 of *More Annotated Alice*, (1990) [p. 295 of *The Annotated Alice: The Definitive Edition* (2000)]:

> "Engulph" was a common spelling of "engulf" in the sixteenth and seventeenth centuries. It was occasionally seen in Carroll's time, and the Wasp may be voicing Carroll's personal dislike of the spelling. Perhaps it is Alice's incorrect pronunciation, "en-gulph-ed" (three syllables instead of two), that the Wasp finds so outlandish.
>
> Donald L. Hotson suggests that Carroll may here be playing on a university slang expression of the time. According to *The Slang Dictionary* (Chatto & Windus, 1974), "gulfed" (sometimes spelled "gulphed") was "originally a Cambridge term, denoting that a man is unable to enter for the classical examinations from having failed in the mathematical.... The expression is common now in Oxford as descriptive of a man who goes in for honours, and only gets a pass."

Dr. Christopher Stray, an Honorary Research Fellow in the Department of Classics at Swansea University in Wales, has sent a further elucidation:

> In late 18th-century Cambridge, men were sorted by oral disputations, then a written exam. The former generated six classes in merit order; these went into the exam but anyone in classes 1 or 2 (i.e., expected to be first class) could duck out and claim a "sick note second." That was "gulphing it." Early in the 19th century this changed, and men who were not up to 3rd class honors, but not bad enough to fail, were "allowed degrees," but not listed. They "went out in the gulph." After the classical tripos exams started in 1824, for thirty years, only those who got mathematical honours (classes 1–3) could sit them. So gulphing had as its consequence being ineligible for classics. Hence the transferred meaning that Hotson records. The Oxford expression probably dates from the 1830s.



A wall may separate, surround, or protect; if a fence creates good neighbors, surely those created by a wall will be excellent. But what is the function of Humpty Dumpty's wall? It must be on the far edge of the square assigned to him in the opening chess problem, Q6, as Alice has to walk quite far to reach it. Is it an anomaly, a dividing wall instead of a dividing brook? Perhaps these are important portions of the intermingled Red and White kingdoms; the White King himself appears in the next square, so perhaps additional security is required.

And how far does the wall go on beyond Humpty Dumpty on each side? Tenniel's picture cleverly indicates an angled opening to Humpty Dumpty's left, thus providing passage for Alice to proceed to the next square (Q7, forest). We have no idea how far it extends in the other direction. Is this gap simply a gate of some kind or the terminus of the wall?

Submitted by Andrew Ogus

☞Q

I am looking for information on Ruth L. Smith and her *Alice in Wonderland's Cook Book.* The 1971 facsimile gives some information and I have read the *Jabberwocky* review, but there is still quite a mystery about Smith (a pseudonym?) and the reasons for the cookbook. No publisher or date is stated on the facsimile. The illustrator, Bill Gollings, is known, but neither Smith nor the cookbook is mentioned in his biography—probably it was just a commission for him to do? Did he know her, or the people who had the book published? Also, in a couple of the illustrations of the Knight, Gollings's face seems superimposed. Perhaps the book was a group effort? Seems so, with the random selection of recipes.

I have another copy, SAID to be the first edition. However, it has NO cover, and begins with the identical title page as the facsimile. Its pages are not in the same order as the facsimile, it repeats the Knight recipe page, and does not have the final page that is in the facsimile. My "first" does have the BOWMAN Printing Co. line (no date) on the reverse of the title page. The bookseller of my "first" mentioned printing dates of 1895, 1905, and 1922. But what is the authentication of these dates? I hope someone reading this *KL* can answer some of my questions.

Submitted by Barbara Abbott

☞Q

The advertisement at the rear of my copy of the 1932 Macmillan/New York *Alice's Adventures under Ground* lists "Books by Lewis Carroll," one of which is said to be "The Hunting of the Shark"(!). Do any other *KL* readers have this bibliographic anomaly in their collections?

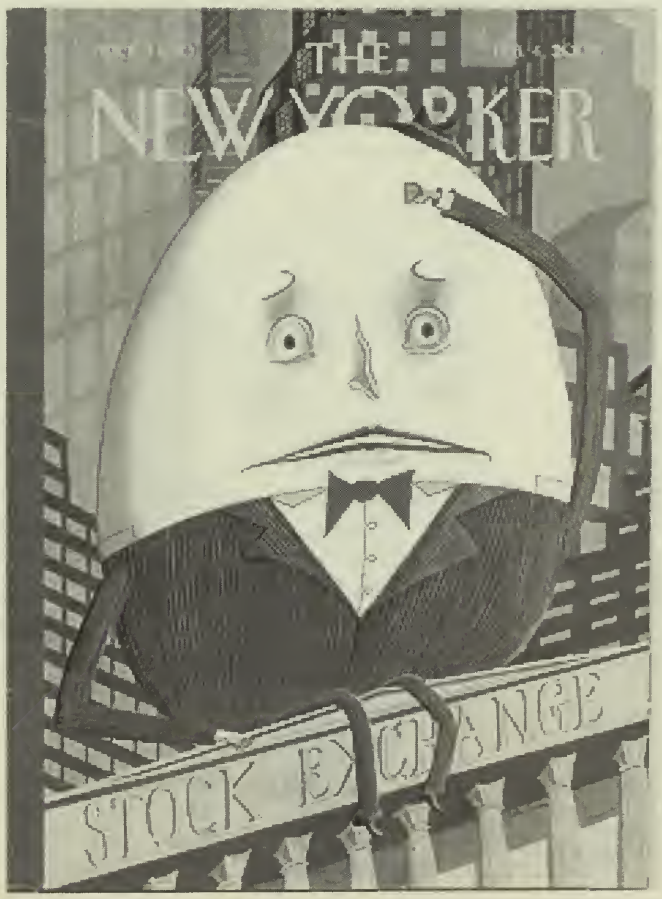
Submitted by Byron Sewell

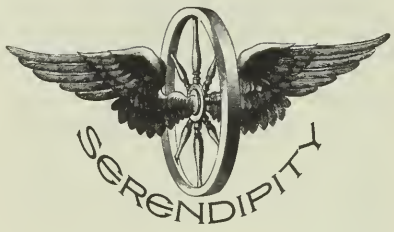
☞Q

I couldn't help thinking that the dialogue in *La Guida di Bragia* had resonances of *The Goon Show,* the 1950s BBC comedy with Spike Milligan as lead writer. Has anyone looked at the influence of Lewis Carroll on the *Goons* and from there to *Monty Python* (and all the later British humor)? Or was Carroll (as suggested in the Notes on *La Guida)* writing from his memory of British Vaudeville theatre?

Submitted by Marion Isham

Please submit *your* Notes, Queries, and Responses to muldoone99@yahoo.com with the subject line: Knight Letter N&Q. All topics pertaining to the life and works of Lewis Carroll/Charles Dodgson are valid. Selection and publication of reader submissions will be solely at the discretion of the editor.





And does a summer afternoon offer a simpler or more portable luxury than aiming your face upward like a sundial to feel the sun's warm caress on your closed eyelids? The image of sundials reminds us that as our planet turns away from the sun we are nearing brillig, that time of day when the slithy tove, *Meles helicosaurus,* is likeliest to gyre and gimble. If you look above the wabe at the sundial's upward-gazing face, you will find that the shadow of its nose rests, as Humpty Dumpty explains in defining *brillig,* at "four o'clock in the afternoon—the time when you begin *broiling* things for dinner." Although *Through the Looking-Glass* was not published until more than a decade later, in an 1855 pamphlet for his family Charles Dodgson presented the first verse of "Jabberwocky" and defined *bryllyg* less narrowly as "the close of the afternoon."

From Apollo's Fire, *by Michael Sims, Viking, New York, 2007*

He described the west country track, still visible at points upon Exmoor, along which Saxon farmers moved when summoned to war—the army path. "Ninth-century motorway. Now they certainly saw space differently."

"So do children. The world shrinking as they grow. Maybe they experience the whole process—from crawling to staggering to running. And they always want to get to the other place—the elsewhere."

He laughed. "I'd not thought of that. I like it."

"Alice," said Ruth, "drinking from that bottle, and getting larger and larger. Her arm sticking out of the window. That's all about confusions over size and space."

From Consequences, a Novel, *by Penelope Lively, Viking, New York, 2007*

Beyond the peacock was a cupboard sunk in the narrow recess between the fireplace and the wall. On the upper shelves the nursery crockery was kept and the bottom shelf was full of our larger toys, or, when emptied of toys, was a good, if uncomfortable, hiding-place for a child who didn't mind sitting like a whiting with its feet in its mouth...

There was the terrible day when I offered to do Josephine's hair according to the White Knight's recipe for keeping hair from falling off, by training it upwards on a pea-stick, and the result was an awful tangle of yellow hair, shrieks and tears from the victim, the descent of a governess on the culprit.

From Three Houses, *by Angela Thirkell, Oxford University Press, 1931*



As we talked that night she looked out at the moonlit scene and said, "You know it was on such a night as this that I saw the rabbits dance."

I sat bolt upright. "You what?"

"I saw the rabbits dance. It was beautiful. They were so quiet, some of the little ones leap-frogged, but most of them were up on their hind legs doing a lovely dance. They didn't hurry and they all seemed to know the steps."

My words came tumbling out. "Oh, I saw them, too, on a winter night, on the ice, in the moonlight. It was pure magic. I should have looked carefully to see whether one of them carried a watch in his waistcoat pocket!"

We laughed, concluding that since we'd never read of this, nor encountered anyone else who had seen it, perhaps the sharing of this enchantment was a special privilege, granted only to the keepers of books.

From "By the light of the moon," by Jean Ducey, Christian Science Monitor, *July 6, 1981*

... in touring Dr. Martin Bodmer's great library in Geneva in the early 1970's, members of the Grolier Club discovered copies of *Alice in Wonderland* and *Das Kapital* shelved in close juxtaposition. These books were grouped together, Dr. Bodmer explained, "because they are both fantasies."

From Lunacy and the Arrangement of Books, *Terry Belanger, Oak Knoll Press, New Castle, Delaware, 1982*

Three
Of Carrolls
Jabwocky
Slithy toves, borogove
Gimbled there all out in strath-
wabe
Mimified and gyrified,
A rath is outergrabe.
"Beware a scrunch, a scratch,
stepson!
Beware Jubjub, withstand a word!
Respect the Jabberwock and dread
Manxomian songbird!"
He, sword off hand, placement
maintained
Thus to complete father's grand
quest -
Then waited, vaunting showily
His progenitor's crest.
Therewith three swords he
animized,
Before the creature, rumbling.
It was alive; its feelers straight
Burbled while whiffling!
The vorpall sword o' vulcanite
Smote - snicker! snacker! - artfully
A headless Wocky residue
Yielded strength mournfully.
"Youth did it - O, praised
fearlessness!"
He issued melodies, forthright.
"Death's strike! O, day! Strallough!
Stralleigh!" -
A-chortling in delight.
Borogove, strange slithy troves,
A brilligtime quickstep
Mimsy creatures, gimblified,
Frolicked on a steppe.

From Cadaeic Cadenza, *the world's longest English pi (π) mnemonic, by Mike Keith, © 1996. The poem is "constrained" in that each word has the same number of letters as the corresponding digit of pi ... to the 3,835th digit! Section three, "Jabwocky," is digits 866 through 993. More information can be read at Mr. Keith's website: http://users.aol.com/s6sj7gt/cadenza.htm.*

The *Telegraph*'s comical guide to public relations, "Your A–Z of Eth!cal PR" (Su Barking, July 31, 2007), includes the following entry: "Jabberwocky: poem by Lewis Carroll. I'm delighted to be able to announce that the Disney Corporation have hired Eth!cal PR to oversee their entire Jabberwocky operation. Like them, we are all convinced that it's a poem with a tremendous amount of potential, but that, alas, some, if not most, of the language means very little to today's young people. So we've set about 'relevanting' it, to make it more accessible to a broader reach-group. The first three lines now read, 'It was brilliant, and the slim fellows / Did enjoy a swim in a public swimming baths / The bathers were very fit indeed.' We have also tried to make the Jabberwocky himself rather more loveable, so that there's no more of that 'Beware the Jabberwock' nonsense! Instead, the verse goes 'Welcome in the Jabberwock, my son! He has a fabulous smile and a lovely warm way about him'. Incidentally, the great Sir Tim Rice has expressed himself interested in completing the lyrics."



Gobblegooky

'Twas frustose, and the vitamins
Did zinc and dye (red #8).
All poly were the thiamins,
And the carbohydrate.

Beware the Gobblegook, my son!
The flavorings, the added C!
Beware the serving size, and shun
The dreaded BHT.

And as in folic thought I stood,
The Gobblegook, with eyes nitrate,
Came gluten through the dextrose
wood,
Its extracts carbonate.

Oh, can you slay the Gobblegook,
Polyunsaturated boy?
3,000 calories! Don't look!
The sugars! Fats! Oh soy.

'Twas frustose, and the vitamins
Did zinc and dye (red #8).
All poly were the thiamins,
And the carbohydrate.

From Science Verse, *by Jon Scieszka and illustrated by Lane Smith (New York: Scholastic, Inc., 2004) Reprinted with the kind permission of the author.*

HARE was *hara* in Anglo-Saxon, which is akin to *hasu*, the Anglo-Saxon word for "gray" and also the source of the adjective "hazy." Gray, of course, refers to the color of the soft fur of so many of these timid, swift-footed creatures, who are often kept as pets.

From In Pursuit of the Mous, the Snaile, and the Clamm, A Roving Dictionary of the Animal Kingdom, *by Mary Durant, Meredith Press, New York, 1968*

Perhaps his madness made the March Hare's attitude less timid; in any case, a swift foot is certainly a prerequisite for a messenger. – Ed.

ALL MUST HAVE PRIZES

MATT CRANDALL

Walt Disney was always fascinated by the *Alice* books, and wanted to adapt them from his earliest days. In fact, his first (successful) films were the fifty-six "Alice Comedies," the first of which is entitled *Alice's Wonderland,* made in 1923. After Disney's successful feature film, *Snow White and the Seven Dwarfs*, he again looked at adapting the *Alice* books. In 1939, the studio did several treatments of the stories, generating some spectacular art, including that by David Hall. But it wasn't until 1946 that production began on the version that would eventually be released in 1951 as Walt Disney's *Alice in Wonderland.*



Alice in Wonderland was a really big deal at the Walt Disney Studios; they pulled out all the stops for the promotion and merchandising of this film. Their previous film, *Cinderella,* had been a smash hit, and the company was expecting great things from *Alice.* Add to that the fact that the studio had recently re-organized its entire merchandising infrastructure after the unexpected death of Kay Kamen (who ran the merchandising effort for Disney), and brought it all in-house. This was their fledgling effort, so they were shooting for the stars. All these factors led to lots of interesting ideas for products, a smaller subset of which were actually produced. With a few exceptions, very few remain today, due in no small part to the commercial failure of the film. But, the stuff they did produce was very cool indeed.

One of the best tools to assist you in your quest for Disney film collectibles (if you can find one) is an original 1951 National Screen Service Campaign Book. It is chock full of articles, images, and advertising materials, and (most importantly) lists and pictures of the merchandise produced for the film. While this list is by no means complete, it is a great start. Another fantastic resource is the Merchandising Division catalog, which theoretically shows everything produced, at least domestically. Unfortunately, this catalog is very scarce; I know of only two, both sold from the files at Disney.

Two of the more interesting items listed in the campaign book are the "novelty" playsets made by Hassenfeld Brothers (later known by the contraction of that name, Hasbro), the *Alice in Wonderland* Sewing Kit and the *Alice in Wonderland* Make-Up Kit. It is difficult to see the connection between these two items and *Alice in Wonderland,* but this was the 1950s, when all little girls were taught that you must be a good little homemaker, and look pretty while doing it. The kits themselves are rather generic, a rehash of other Hasbro kits with new *Alice in Wonderland* graphics, but the graphics are quite nice. It is quite difficult to find these kits complete and in good condition, especially the sewing kit, as its lid had a very weak hinge attachment and is almost always torn or completely detached. The make-up kit is still harder to find, but is usually in better condition as its construction was completely different. There exists a third kit that is not listed in the campaign book, the *Alice in Wonderland* Nurse's Kit. There is other literature of the time that mentions a nurse's bag, and one can only assume that it was far simpler to re-tool another existing Hasbro kit (like the Donald Duck doctor's kit, yikes!) with *Alice* graphics than create an entirely new item from scratch. This kit suffers from the same problems as the sewing kit, and is even more difficult to find. Since it is not listed in the campaign book, it was probably produced later in 1951, perhaps after the movie was released and doing poorly, and production was therefore very limited.

The campaign book also lists several dolls, the most recognizable of which is the Madame Alexander doll. This doll at first glance does not appear to be a Disney item as it has no Disney on it, but it was created for and marketed with the Disney film. In fact, for nearly a year, the back cover of *Playthings* (the premier toy industry magazine) was entirely devoted to the Madame Alexander tie-in with Disney's *Alice in Wonderland.* For those in the know, this is the "Maggie face" doll, and it came in several sizes. It is not an especially rare doll, but it is very desirable in the doll-collecting world, and can command prices in the multiple hundreds of dollars for nice examples.

There were two different sets of dolls by Gund. The first set is what you'd expect from Gund of the time, felt clothed dolls of the White Rabbit, Mad Hat-

ter, and March Hare. The Mad Hatter is particularly difficult to find with hat and 10/6 tag present. There are advance advertisements that appear in both the merchandising catalog and issues of *Playthings* that also list an Alice doll, but it is only pictured as concept art, and I don't believe it was produced.

The second Gund set is fairly bizarre, and is listed as "waterproof" dolls [*for the pool of tears? —Ed.*] in the campaign book. These are essentially stuffed vinyl pillows with full-figure character art on both front and back—so if you ever wondered what the backside of a Tweedle looked like, now you can find out. They did a total of six of these bizarre dolls: Alice, White Rabbit, Mad Hatter, March Hare, Tweedle, and Queen of Hearts. There is a seventh doll pictured in the merchandising catalog, an additional Alice, but it was not produced. Again, these are difficult to find in good shape, as the material is prone to tearing and separating at the seams.





And now for something particularly bizarre. Long before Crabtree & Evelyn, there was licensed Disney *Alice in Wonderland* figural soap, two different sets in fact: Alice and the White Rabbit, and the Mad Hatter and March Hare. They came in illustrated plastic cylindrical boxes, and had their facial features painted on. Very scary. They were made by a company called Parfait, which also produced a sachet of the White Rabbit. Needless to say, these soaps are almost impossible to find. If they didn't get tossed after terrifying children in the bath, they got used up. I've never seen the sachet, but there is an actual photograph of it in the campaign book rather than concept art, so it was probably produced.



An assortment of Disney Alice *memorabilia.*

The wristwatch is one of my favorite items from the initial release, simply due to its packaging. It came in a cylindrical illustrated box with a teacup inside that held the watch. The watch itself has a nice three-quarter length image of Alice. The campaign book lists the manufacturer as US Time (later Timex), but there are variants that use the older name Ingersoll. The box itself has three variations that I know of. The first, the full-color box, is from the initial release. The others come from later years, based on images in catalogs from 1952–57. One is the same cylindrical box, but solid pink with line art only. The final variation is from the final year of production, as far as I have been able to determine—I've only seen it pictured in catalogs from 1957—and it is a square box, solid pink with line art. The next year, 1958, a new watch was released that only had the word "Alice" on the face, and was issued with a ceramic figure that is very, very common. There is an additional variation of the 1951 watch box out there, but it is not a teacup box. It is a square-ish box with deeply angled sides, and on the inside of the lid is an illustration of the Mad Hatter at the tea party with an acetate overlay of Alice. This is an extremely rare variant, and of the three that I've seen, only one still has the overlay. The watch itself has several variations as well. The most common variant has a metal casing with a fabric band with metal grommets. The band is either pink with blue grommets or blue with pink grommets. The next variation has a metal casing with a faux leather band. There is also a variant that has a metal casing with a metal flexi-band. The final variation has a pink plastic casing with a fabric band.

I hope to contribute other articles on different aspects of Walt Disney's *Alice in Wonderland* in future issues of the *Knight Letter*, so if there is anything specific you'd like to hear about or you have questions on any aspect of Disney's *Alice*, please contact me at matt.crandall@gmail.com.

Additional photos of Matt's collection can be viewed on our Society's website.

In Memoriam

Dr. Anashia Plackis
January 25, 1927 – January 9, 2008
Remembrance by August A. Imholtz, Jr.

It is with great sadness that we report the passing of LCSNA member Dr. Anashia Plackis on January 9, 2008, in Wantagh, New York. After raising her four children to maturity with her husband Jim, Anashia completed her doctorate in English Literature at the State University of New York at Stony Brook in 1986 with a dissertation entitled *Alice: Carroll's Subversive Message of Christian Hope and Love.* As an adjunct professor at the university, she gave lectures to graduate students and medical students. She joined our society around 1985 and with Jim regularly attended our semiannual meetings, not only those in New York City but also around the country. At three of those meetings she gave the following talks: "Carroll's Poetical Use of Hieroglyphic Symbolism" (1987) at the Enoch Pratt Free Library meeting; "Lewis Carroll as a Pioneer of Whole Language Philosophy" (1994) at the Second International Lewis Carroll Conference at Wake Forest University; and "Lewis Carroll — A Millennial View" (1998) at UCLA. She was also a guest speaker at the International Lewis Carroll Conference in Oxford in 1989, and delivered a lecture at Harvard University a few years ago.

Several of her presentations were based on, or expansions of, chapters in her dissertation, in which she presents evidence, primarily drawn from Carroll's own words and drawings, that he "was a subversive Christian activist who consistently championed the rights of those who were persecuted and disinherited by Anglican Church spokesmen." "Carroll," Anashia argued, "viewed himself as a spiritually independent, egalitarian layman." She further shows Carroll's indebtedness to Milton and to the Bible as she develops a new Christian reading of *Wonderland* and *Through the Looking-Glass.* In the final chapter she "shows, in greater depth, that the Alice books are a subversive translation of many biblical parables and principles, and that they conform to Carroll's plans for 'A Child's Bible.'"

As Charlie Lovett, Carroll scholar and former LCSNA president, has commented, "While there may have been disagreement among scholars about the notion of hidden messages in the Alice books, [Anashia] brought much needed attention to the place of religion in Lewis Carroll's life." Anashia's enthusiasm for Lewis Carroll and his works was exuberantly infectious. She was a much-loved member of our Society, and we shall miss her greatly. Her family has generously requested that, in lieu of flowers, memorial contributions be made to the LCSNA Dr. Anashia Plackis Memorial Fund in care of LCSNA Secretary, Clare Imholtz, 11935 Beltsville Drive, Beltsville, MD 20705.



Carolyn Hackman Buck
1927–2007
Remembrance by Cindy Watter

It was with great sadness that the Society learned of the death of longtime member Carolyn Buck, of Stockton, California. Carolyn was a native Californian, world traveler, English and journalism teacher, expert needlewoman, superior pianist, Carroll collector, wife, mother, grandmother, and sister.

She was a member of the Lewis Carroll and Jane Austen literary societies, keeping up correspondence with Carrollians and Jane-ites around the world. Several in the LCSNA and LCS met Carolyn for the first time at the ultimate "jam today" experience, the Lewis Carroll Centenary Programme at Christ Church, Oxford, in the summer of 1998. She was delighted to see and hear the Carrollian scholars of whom she had read and to whom she had written for so long. The scrapbook/photo album she constructed from that experience was a work of art, with visual puns and wonderful pictures throughout.

Carolyn had the vitality of a woman several decades younger. Because of her manners, education, and travel experience, she would have been at home in any circumstance, place, or time. She certainly had one of Lewis Carroll's tastes: she enjoyed long walks. One night, after a particularly generous Christ Church dinner, she took me on a trot through Oxford. In fact, I remember it as a rather strenuous excursion, but she had the Red Queen's indefatigability.

Carolyn supported other Carrollian scholars, often traveling to hear them speak, and she was a particular fan of the Burstein family. Her daughter Claudia said that the world was a better place for her mother's sojourn in it, and all who knew Carolyn Buck must agree.

Ollie Johnston
October 31, 1912 – April 14, 2008

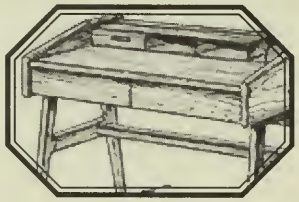
The last of Disney's "Nine Old Men," Johnston animated Alice, the talking doorknob, and the King of Hearts in *Alice in Wonderland.* Awarded the National Medal of Arts for his animation work in 2005, he was also the author of several books on animation and Disney films. He was caricatured in *The Rescuers* as the cat Rufus, and as an old man in *The Incredibles,* to which he also lent his voice.

Brice Harvey Mack
1917? – January 2, 2008

Mack was one of Disney's lead background painters, working on many films, including *Alice in Wonderland.* He also worked as a writer in the story department and created illustrations for children's books based on the Disney films.



Carrollian Notes



SIC, SIC, SIC

Jeff was just about to make a lewd rejoinder when Aaron Fine hurried down the aisle like the White Rabbit on an errand for the Red Queen.

From Death Mask, a Jocelyn O'Rourke mystery, *by Jane Dentinger, Penguin Books, 1988*

"I'm a collector, especially Davis Carroll, I've got 3000 different editions of Elvis from all over the world."

Mark Burstein, in his interview of the painter David Willardson, "professionally" transcribed. Mark said "Lewis" and "Alice," of course.

Caroline, Queen 202
Carroll, Lewis (Charles Lutwidge Dodgson) 7, 395-400
Alice's Adventures in Wonderland 395-8 475, 481
Euclid 395
His Modern Rivals 395
Through the Looking-glass 395, 398-400, 475
Carter, Angela 485
A selection from the index to A Companion to Romance from Classical to Contemporary, *edited by Corinne Saunders, Blackwell Publishing, 2004*

OFF THE HOOKAH

Ruth Berman

Elaine J. Cohen's letter [*KL* 79] asked if there is any evidence that Carroll was taking drugs when writing *Alice in Wonderland.* The short answer, as her family discovered (and Andrew Sellon's editorial comment confirmed), is: no, there's no evidence. The follow-up commentary reported that one faction of the Cohen family was thinking of trying to find out if Carroll had long-term illnesses, perhaps his migraine headaches, for which his doctor might have prescribed opium.

Actually, in terms of influences on Carroll's writing, it might be more to the point to study the migraines, without worrying about how they were treated. Some migraine sufferers have reported elaborate visual/perceptual/emotional distortions, which might serve as inspiration for stories. Carroll isn't known to have experienced these more elaborate effects, but he did report seeing what looked to him like "moving fortifications" during migraines. (But it should never be forgotten that a vivid imagination is a vivid imagination, quite apart from any other factors, whether illness or treatment.)

As for taking opium medicinally—Carroll probably did. Doctors and dentists at the time did not have many options for drugs that would relieve severe pain, and opium was the best option available. (Opium was legal at the time, and could be bought without a prescription.) A toothache (or recovering after having a tooth pulled), an ear infection, and an inflamed gall bladder are examples of common ailments that would be so treated. So it's probable that Carroll took opium occasionally, and possible that on such occasions he experienced vivid dreams that could have influenced his writing. But there are so many doubtful factors—did he actually have occasion for such prescriptions, did he experience the kinds of vivid dreams that some opium-eaters (most famously, Coleridge and De Quincey), *but not all,* have reported, is there any pattern of such illnesses at the right times to influence Carroll's writing, are there any elements common to opium-visions that are different from the kinds of daydreams imaginative people not on drugs manage for themselves unaided? The difficulties of getting definite, or even likely, answers to these questions are so great that trying to answer them in regard to Carroll doesn't seem a useful approach. I think Andrew Sellon's comment, that Carroll, as a devout Anglican, *could* not have taken drugs recreationally overstates the probabilities. Opium was legal then. People were not as aware of either the physical bases of addiction or its dangers. Addiction, whether to alcohol, tobacco, or opium, was viewed as a problem of weakness of will, to be cured by exercise of willpower. So the difficulties of trying to cure addiction were not as obvious then as they are now. (When Arthur Conan Doyle decided that Holmes shouldn't go on taking drugs, he had Watson announce—in a single sentence—

that he had been able to "wean" Holmes from drugs. And as far as Watson and Holmes and the readers were concerned, it was simple as that.)

So I don't think that Carroll would necessarily have condemned recreational drug use as so dangerous as to be sinful. But neither do I think he tried such recreations himself. Since opium was legal, he wouldn't have had any special motive to avoid mentioning any such experiments in his Diaries or in conversation, but he never mentioned any in his Diaries, and no one who knew him at the time mentioned him as speaking of trying any, so the likelihood is that he didn't.

LEWIS CARROLL AND DRUG-TAKING

Edward Wakeling

"Did Lewis Carroll take drugs?" This is a common question these days. I was most interested in Andrew Sellon's response to such a question in the last issue of *Knight Letter.* There seems to be a view (not sure where it comes from) that Carroll took drugs to assist his imagination, to help him write the *Alice* books, and maybe just for recreational purposes. How much truth, if any, is there in this suggestion?

The question about drug-taking usually comes from reporters, interviewers, media people, etc., but I've even had school students, undergraduates, and, amazingly, people writing biographies on Lewis Carroll, ask me this question! With the media, I usually adopt a different approach than Andrew, telling them that Carroll did take drugs! That usually takes the wind out of their sails.

I go on to say that he consistently took drugs throughout his life, and had a box of them that he carried around with him. By now, their ears look like Mr. Spock's—very prominent and very pointed! I continue that, not only did he take these drugs himself, he also gave them to others, sometimes even to children! At this point, I see smoke coming out of their pointy ears, and they can't wait to get back to their office to write this all up! What a scoop, they think!

I then go on to explain that Carroll was a keen exponent of homeopathic medicines, and kept a chest of these, fully stocked for emergencies. It is also known that he used other remedies, mainly herbal. The details are in his *Diaries* and *Letters.* He took homeopathic drugs in very small quantities, and other herbal essences. He was friendly with other homeopaths, including doctors who practised this alternative medicine (such as Edward Barton Shuldham), and he had reference books on this subject in his library. He even gave books on homeopathy to his family and friends (I've seen inscribed copies). But no hard drugs such as laudanum (opium) or anything else passed his lips (as far as we can tell). Even alcohol (as Andrew rightly says) was taken in moderation, despite designing and building a new wine cellar for the Common Room, and being on the Christ Church Common Room Wine-Committee for nearly ten years. His interest in the Common Room wines was mainly in providing for the needs of his colleagues, and the financial gain that could be made by buying wine in bulk and letting it mature over a period of years, although he liked a glass of wine with his evening meal.

We are talking about a man who had an incredible imagination, a true story-teller, a man who needed very little to spark his creative talents. Throughout his life he invented not only fantastic tales, but new and exciting branches of mathematics that extended current knowledge, and real practical inventions that are still in use today, such as the printed book jacket and the voting procedure known as proportional representation. This man was a born inventor. He didn't need drugs for stimulation—it came naturally.

Let me provide some evidence of his homeopathic drug-taking. On April 20, 1878, he wrote in his diary (*Diary 7,* p. 105): "Two days of homeopathy (aconite and arsenic) seem to have cured the cold which had kept me in for several days. I put myself under Shuldham's care on Thursday." And here is an example of giving drugs to children, dated September 1, 1879 (ibid., p. 205): "...went down to the beach, and found that Agnes Hull had cut her foot on a broken bottle. I carried her up to the road, and took her home in a bath-chair, and then had an opportunity for a bit of amateur-doctoring with 'calendula.'" There are many other examples (see *Diary 10,* p. 96, for a list of references).

I often find that being defensive is counter-productive, because the attitude of interviewers becomes one of "so you really do have something to hide, eh?!" I prefer to beat them at their own game. In the end, I frequently say, "Shall I write up a piece for you?" To which the reply is invariably, "Oh, thanks, that would be really helpful." With so much nonsense written about our author, it's best to be prepared, and have the facts at your fingertips.

FOR THE RECORD: LEWIS CARROLL REFERENCES IN THE OXFORD DICTIONARY OF NATIONAL BIOGRAPHY

compiled by Matt Demakos

Of the 50,113 biographical entries in the *Oxford Dictionary of National Biography,* published on September 23, 2004, sixty-six entries referred to Lewis Carroll, Charles Dodgson, or the *Alice* books. A short quotation from each of the sixty-six, gathered from the online version shortly after publication, is included below. For the sake of the presentation, the punctuation has been simplified. Parenthetical

matters have been silently removed, especially when Carroll's pen name or real name appears in parentheses or when the publication year of a book is given. All ellipses are reduced to the three-dot variety (excising commas and a fourth period even when technically appropriate) and are completely omitted at the end of a quotation, even if the original sentence is left incomplete.



Richard Stewart Addinsell These included dramatizations of J. B. Priestley's *The Good Companions* ... and **Lewis Carroll's** *Alice in Wonderland*

Princess Alice of Albany **Lewis Carroll**, who met this other Alice with the Cecil family at Hatfield House when she was six, described her as 'a sweet little girl, though with rather unruly spirits'

Ethel Margaret Arnold Growing up in Oxford, as 'a chubby child of five' she met **Lewis Carroll** ... and, with her sister ... was often photographed by him wearing Chinese clothes or beggars' rags

Winifred Ashton (pseud. Clemence Dane) To the commercial stage Clemence Dane brought ... *Alice's Adventures in Wonderland* and *Through the Looking-Glass* from **Lewis Carroll**

Henry Mayo Bateman illustrated several books ... Among his authors were **Lewis Carroll**, George Robey

Frances Bevan She was distant from family life ... although she did take pleasure in the writings of **Lewis Carroll**

Julian Faithfull Bickersteth with Alice Liddell, was one of the five or six little girls in Oxford on whom **Lewis Carroll** modelled his *Alice in Wonderland*

Lucy Etheldred Broadwood In 1921 she published simple musical settings for **Lewis Carroll's** poetry in *Alice in Wonderland* and *Through the Looking-Glass*

Julia Margaret Cameron Her relationship with **Charles Dodgson** ... was less friendly, and they disagreed professionally over the issue of focus

Lucy Jane Clifford Her first relatively successful work, however, was a collection of children's verses ... signed L. C., which was erroneously attributed by some to **Lewis Carroll**

Alice Jane Cooper her correspondent **Lewis Carroll** saw a performance of *Alice in Wonderland* at the school

Edward Herbert Cooper The tales owed much to the suggestion of **Lewis Carroll**, but there was originality in their execution

Nancy Clara Cunard Based initially at a shop on the rue Guenegaud ... and later at Le Puits Carré ... the press published works by ... Louis Aragon (his French translation of **Lewis Carroll's** *Snark*)

Dalziel family John Tenniel, who was later to bring to the firm his illustrations for **Lewis Carroll's** *Alice in Wonderland* ... and *Through the Looking Glass*

Henry Olive Daniel One of the most interesting productions of the Daniel Press, and perhaps the best-known, was *The Garland of Rachel* ... a celebration in verse of the first birthday of his daughter Rachel with contributions by Andrew Lang, Austin Dobson, Robert Bridges, **Lewis Carroll**, and Edmund Gosse

Charles Lutwidge Dodgson author, mathematician, and photographer, was born at Daresbury parsonage, Cheshire

Rowland Emett In his cartoon world Emett worked in that English tradition of wildly exaggerated humour which encompassed ... the fantasy worlds of Edward Lear and **Lewis Carroll**

Kenny Everett the Billiard Marker in composer Mike Batt's short-lived musical *Snark*

Henry Buxton Forman This programme falsified the bibliography and thus the publishing history of Swinburne, Morris, Kipling, **Lewis Carroll**

Thomas Fowler In the same mathematical first classes was his friend **Charles Lutwidge Dodgson** ... together the two read mathematics privately with Professor Bartholomew Price

Henry Furniss Even so, he was disappointed, after a seven-year collaboration, with **Lewis Carroll's** *Sylvie and Bruno* ... and in the following year, with *Sylvie and Bruno Concluded*

Margaret Gatty this monthly periodical published stories, natural history, songs, and miscellany by Juliana and others, including **Lewis Carroll**

Helmut Gernsheim He rediscovered **Charles Dodgson** ... as a photographer, and found what is considered the earliest extant photograph

William Ewart Gladstone **Charles Dodgson's** anagrams of Gladstone's names caught the tone of rejection: 'A wild man will go at trees; Wild agitator! Means well; Wilt tear down all images?'

Sir Francis Carruthers Gould He published several volumes of parody of Tenniel and **Lewis Carroll**

Roger Gilbert Lancelyn Green his father enjoyed reading aloud to his children the books of an earlier generation of writers: **Lewis Carroll**, Rudyard Kipling, Andrew Lang, H. Rider Haggard

Augustus George Vernon Harcourt He became a close friend of **Charles Dodgson** ... and was, at least in part, the model for the White Knight

Alice Pleasance Hargreaves prototype of the character Alice, was made famous by **Lewis Carroll**

Henry Holiday Holiday's artistic versatility was impressive, ranging from illustrations for his friend **Lewis Carroll's** *Snark* ... to

sculptural experiments such as *Jacob's Ladder*

Arthur Hughes beginning with *Dealings with the Fairies.* These designs ... attracted the attention of **Lewis Carroll**, who also became a family friend and who took photographs of Hughes and his daughters

James Hunt **Charles Dodgson** and George Macdonald were notable visitors in 1859

Leonard Huxley As children, she [Julia Arnold, later Mrs. Leonard Huxley] and her two young sisters ... caught the eye of **Charles Dodgson** ... in Oxford and became among his favourite photographic models; he also invented a word game, 'doublets', in their honour

Jean Ingelow Mopsa the Fairy ... written in a graceful Pre-Raphaelite style reminiscent of George MacDonald or William Morris, and in a fantasy mode comparable to **Lewis Carroll's** *Alice in Wonderland* or Christina Rossetti's *Speaking Likenesses*

John Jaques In 1917 he married Irene Amy Dodgson, the niece of **Lewis Carroll**

Philip Edward Bertrand Jourdain In an appendix Jourdain revealed many fine anticipations of these issues by **Lewis Carroll**, especially in the *Alice* books

Alfred Dillwyn Knox Like his brothers, he was addicted to puzzles and a devotee of **Charles L. Dodgson**

Elizabeth Nina Mary Frederica Lehmann the cycles *Nonsense Songs*, incorporating 'The Songs that Came out Wrong' from *Alice in Wonderland*

Rudolph John Frederick Lehmann engaged in literary journalism and reminiscence of reflective quality, especially in his popular studies ***Lewis Carroll*** ... *Virginia Woolf* ... and *Rupert Brooke*

Henry George Liddell Cakeless ... satirized the Liddells for their zeal in attempting to secure good marriages for their three eldest daughters, Lorina, Alice Hargreaves (immortalized by **Lewis Carroll**), and Edith

Henry Parry Liddon Liddon visited Russia for two months in 1867 with **Charles Dodgson**, a friend of many years standing

George MacDonald His wide range of friends included the Carlyles, William Morris, Edward Burne-Jones, Lord Tennyson, Octavia Hill, Dean Stanley, Matthew Arnold ... Arthur Hughes ... and **Charles Dodgson**

Macmillan family Also in 1865, **Lewis Carroll**'s *Alice's Adventures in Wonderland* was published, at 7*s.* 6*d.*

Maude Clementina, Viscountess Hawarden Among her admirers were O. G. Rejlander, and **Lewis Carroll**, who purchased five of her photographs now in the Gernsheim collection

Horace Mayhew reputedly the model for Sir John Tenniel's not-so-handsome white knight in the illustration for Lewis Carroll's *Through the Looking Glass*

William Frend De Morgan one never knew there could be so many varieties of amiable dragon. **Lewis Carroll** admired his tiles, and had them installed in Christ Church, Oxford

Hector Hugh Munro his fantastical humour owes much to **Lewis Carroll**

Francis Paget Some sermons were published separately, including *The Virtue of Simplicity*, a gift surely erroneously applied to **C. L. Dodgson** and H. G. Liddell, whom it fell to Paget to commemorate together in March 1898

Mervyn Laurence Peake He also provided the much-admired illustrations for *Ride-a-Cock-Horse and other Nursery Rhymes*, which drew out the darkest implications of the stories, and, on the strength of those, for **Lewis Carroll's** *Snark*, where Peake found an absurdist spirit to rival his own

Sir Charles Edward Pollock Pollock was married three times: first on 1 September 1848 to Nicola Sophia ... second on 25 May 1858 to Georgiana ... third on 23 December 1865 to Amy Menella, daughter of Hassard Hume Dodgson, master of the court of common pleas and cousin of **Charles Lutwidge Dodgson**

Dennis Christopher George Potter He dramatized Martin Cruz Smith's novel *Gorky Park* for the cinema and wrote a screenplay, *Dreamchild*, in which he revisited the relationship between **Lewis Carroll** and Alice Liddell with considerably more skill and sensitivity than in his early play *Alice*

Bartholomew Price His omniscience in university business was hinted at in **Lewis Carroll's** lines: Twinkle, twinkle little bat, How I wonder what you're at

Oscar Gustaf Rejlander Rejlander photographed several illustrious sitters, including Alfred Tennyson ... **Charles Dodgson** ... Henry Taylor ... Charles Darwin

Sir Dennis Holme Robertson he peppered his books and essays with literary allusions and quotations, especially from **Lewis Carroll's** 'Alice' books, which became a characteristic feature

Annie Mary Anne Henley Rogers family well integrated in Oxford society—she was among the children entertained with stories and photographed by **Lewis Carroll**

Christina Georgina Rossetti There is little record of her acquaintance with **Charles Dodgson**, Barbara Bodichon, or Algernon Swinburne

William Michael Rossetti Portraits by D. G. Rossetti, F. M. Brown, A. Hughes, J. E. Millais, W. B. Scott, A. Legros, and H. Gilchrist survive, as do photographs by Julia Margaret Cameron and **Lewis Carroll**

Paul Alfred Rubens Although he had no formal musical training, he also began writing songs in Oxford, among them a set for a stage production of *Alice in Wonderland*

in which **Charles Dodgson** took a hand

John Ruskin Like other men of his class and culture—for instance, his future Oxford colleague **Charles Dodgson**—Ruskin enjoyed the company of young girls

John Russell any fine Sunday a stream of visitors might be seen making their way out of town to Pembroke Lodge ... Dean Stanley had a short train journey from Westminster, and **Charles Dodgson**, Goldwin Smith, and H. G. Liddell a slightly longer one from Oxford

Menella Bute Smedley In July 1855 she was instrumental in showing the early comic work of **Charles Dodgson** to her cousin Frank, through whose good offices it was published in the *Comic Times*

Pleasance Reeve On her ninety-ninth birthday she received a card from her great-niece, Alice Pleasance Liddell, the little girl **Lewis Carroll** immortalized in *Alice in Wonderland*

Sir John Tenniel He illustrated such books as S. C. Hall's *The Book of British Ballads*; *Aesop's Fables*; Thomas Moore's *Lalla Rookh*; Richard Barham's *The Ingoldsby Legends*; and, most famously, **Lewis Carroll's** two classics, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*

Hallam Tennyson The boys were often dressed in identical tunics with lace fineries, scarlet stockings, and strapped slippers. Charles Dodgson photographed them in 1857, remarking that they were the most beautiful boys he had ever seen

Dame Irene Vanbrugh, Irene Barnes On Boxing day of the same year she made her London début, on the recommendation of **Lewis Carroll**, as the White Queen and the Jack of Hearts in a revival of *Alice in Wonderland* at the Globe Theatre

Isaac Watts in the same period the *Divine Songs*, imitated and parodied in very different ways by William Blake in *Songs of Innocence* and **Lewis Carroll** in *Alice in Wonderland*, reached the height of their fame

John Campbell Wells He wrote a delightful history of the London Library, *Rude Words*, and at the end of his life *The House of Lords: an Unofficial History*, as well as a novel, adaptations of **Lewis Carroll** for radio, and many librettos and songs.

JUST THE FACS, MA'AM

Mark Burstein

Extraordinarily high-quality page-by-page facsimiles of a number of exceptional editions of Carroll works can be found online at "Libraries Without Walls" (LWW) at www.librarieswithoutwalls.org (click on the link under Image Collections at left). The Wladyslaw Poniecki Charitable Foundation was founded to provide libraries, including the Vatican, with ultra-high-resolution digital image capture of rare and precious books and art works. Based on a technology inherited from the Octavo project (www.octavo.com) and displayed with the incomparable Lura Tech engine (www.luratech.com), the interface is so astonishing that it almost seems as if you are holding the book in your hands.



At this writing, it contains early *Wonderland* editions in Dutch, Esperanto (ill.: LeFanu), Farsi, French (Rackham, Tenniel), German (Birnbaum, Tenniel), Greek, Hungarian, Italian, Polish, Romanian, Russian, Spanish, Swahili, and English (Maybank, McManus, Pease, Pogany, Rackham, Charles Robinson, Rountree, and Winter), and the *Looking-glass* companion to the gorgeous German Birnbaum edition, all scanned from books in the Burstein Collection.

There is a small bug, which LWW has promised to fix, which causes the recto and verso pages to appear at slightly different heights. A minor distraction.

The unrelated International Children's Digital Library (www.icdlbooks.org) has two others, *Alice in Words of One Syllable* (1905) and the 1918 Gabriel edition (Gordon Robinson) of *Wonderland*, using a different reader.

Based on the concept of a Universal Library, the Internet Archive (www.archive.org), provider of accessible backups of the entire Web every two weeks (!) dating back to 1996, not to mention an enormous collection of "live" and recorded music and spoken word, movies, texts, and software (*KL* 73:39) deserves mention. They have been intimately involved in the LWW project, and have scanned the second set of seven books, above, for use by LWW, as well as on their own site.

There are some wondrous treasures now available for all; many thanks are due to Jane White and Brewster Kahle, and especially to Czeslaw (Chet) Grycz for seeing it through.



Wonderland
Story by Tommy Kovac,
Illustrations by Sonny Liew
Published by Slave Labor Graphics
and Disney Publishing

Reviewed by Andrew Sellon

So you thought you knew all about Wonderland, eh? Well, strange bedfellows Disney and Slave Labor Graphics have joined forces to give us a very different perspective on Carroll's world, filtered through the delightfully off-kilter minds of writer Tommy Kovac and artist Sonny Liew. Visually, we're in a slightly ragged, skewed version of the Wonderland depicted in the Disney cartoon. The blond, sweet, and wholesome Disney Alice is nowhere in sight, and passing references to her by other characters are not flattering. Instead, who should come hurrying down the path but our new heroine, the other little girl in Wonderland. Um, other? For a minute there, I'll bet you forgot Mary Ann, the White Rabbit's maid. Granted, Carroll never actually tells us that Mary Ann is a little girl; we just know the White Rabbit mistakes Alice for her. That fact clearly set Kovac's creative juices flowing. In this zany spinoff, it's the heretofore never-seen Mary Ann who takes center stage, interacting with a familiar cast of characters—the Cheshire Cat, the Queen of Hearts, and others—along with a few not generally illustrated (like Elsie, Lacie, and Tillie, all looking very ill indeed). Like Carroll, the creators of this Wonderland have given their leading lady a very distinct personality. Mary Ann the maid is, fittingly, a neat freak. When we first meet her, she's running late (she does work for the White Rabbit, after all) because she stopped to remove a smudge from her apron. The talking parrot handle of her feather duster (a playful nod to Mary Poppins) tartly observes that it was actually only a shadow she was scrubbing so frantically, giving us a hint of the darker side of Mary Ann's obsessive tendencies. Mary Ann cannot tolerate uncleanliness, particularly on her own person. When her spotless uniform is compromised, well, it isn't pretty. But it is pretty funny. I don't want to give away too much of the plot, so I'll just tell you that there is a plot. By which I mean there's a plot. Going on within the plot. Who's behind it, and what are they after? My lips are sealed. Are there new characters as well as Carroll's familiar ones? Yes, indeed. Kovac and Liew have provided them in spades. That's a hint. To know more, you'll just have to read the story. Start to finish, you'll be treated to Kovac's drolly daft dialogue, and Liew's sly smirching of the original squeaky-clean Disney images. Disney should be applauded for seeking out SLG, Kovac, and Liew, and giving them free rein to create their own warped vision of Wonderland. Once you're ensconced in this alternate unreality, you may even find yourself becoming as fond of Mary Ann as you already are of Alice, which is no small compliment to Kovac and Liew. This Wonderland is currently available from SLG (www.slgcomic.com) in the original six paperback comic issues, and will also be released in January 2009 in a hardcover compilation edition by Disney Publishing, available wherever books are sold. What's a collector to do? Buy both versions, of course!

Alice in Wonderland:
An Adult Musical Comedy
DVD, Subversive Cinema, 2008

Reviewed by Mark Burstein

This is a mostly welcome, "definitive" re-release of an odd movie with a somewhat twisted history. The "adult" film industry was in its infancy when Bill Osco, producer of the first full-length film to receive an X rating, *Mona* (1970), and the excellent *Flesh Gordon* in 1974, and Bud Townsend, director of a handful of "B" beach-sploitation and horror films, collaborated on what one might assume to be *sui generis*, a musical comedy skin-flick based on a children's classic. (But the very next year another one, *Cinderella*, was made.)

Originally released in December 1976 with an X rating, it was then picked up by the venerable 20th Century Fox, who cut three minutes to obtain an R rating, and then, two years later, was re-cut with added hardcore scenes shot with some of the original actors (but not its Alice, Kristine DeBell), resulting in an XXX-rated version. Only two of these versions (not the three announced—the R is missing, as is the announced soundtrack CD) are included on this DVD, along with an overlong featurette containing self-serving, occasionally misguided, but informative commentary by Bill Margold, a personable and witty adult film actor, director, historian, activist, and apologist; not particularly insightful remarks by adult actress Lena Ramone; and misremembered, self-deluded observations by cast member Larry Gelman, who played the White Rabbit and who has had a successful mainstream career in film and television.

The movie itself is mildly entertaining. If you do watch it, the X is far superior to the XXX in both transfer quality and the fact that the added gratuitous, mismatched, bad-70s hardcore footage in the

latter jarringly interrupts the flow. Even in the X, Miss DeBell is in only a few of the softer-core scenes; a double is used for most of the skin-flick footage. Given that this film has the earnestness of Ed Wood, dialogue as stilted as anything Lucas ever came up with, a sort of *Up with People, Love Boat* sensibility, and eroticism straight out of *Benny Hill,* today's viewer might be befuddled by the times in which it was made—the Swingin' Seventies. But when placed next to other iconic cinema of that era—Russ Meyer and Roger Ebert's *Beyond the Valley of the Dolls,* Otto Preminger's *Skidoo,* and the like—it fares rather well in a so-bad-it's-good sort of way.

The songs are forgettable (if you're lucky), although DeBell has a nice voice (assuming that it is she singing) and remains on-key, which cannot be said of the supporting cast. There is a lighthearted innocence in the film quite removed from today's porn industry, which includes a half-dozen triple-X versions of *Wonderland,* none of them musical, humorous, or charming in the least. In addition, there were attempts at a script, acceptable production values, acting talent, and unmodified natural bodies, not to mention music, dancing, and a certain air of freshness and fun. The only truly disturbing thing for me was how much Alan Novak (The Hatter) physically resembles Mr. Dodgson, an aspect which, most fortunately, was not exploited.

This movie is said, hyperbolically I'm sure, to have grossed over $90 million worldwide, making it one of the most successful adult films ever. Much as it's enjoyable today for its historical or camp value, if nothing else, I doubt that Mr. Dodgson would have been much amused.

An Annotated International Bibliography of Lewis Carroll's Sylvie and Bruno *Books*
by Byron Sewell and Clare Imholtz
The British Library
(ISBN 9780712350068)
and Oak Knoll Press
ISBN 9781584562122,
September 2008
Reviewed by Ray Kiddy

Reading a bibliography is not like reading a novel, and one usually does not go from beginning to end. But I found myself reading LCSNA members Byron Sewell and Clare Imholtz's *An Annotated International Bibliography of Lewis Carroll's* Sylvie and Bruno *Books* from front to back. Every page pulled me forward, making me wonder what strange fact or odd little detail I was going to find next.

One would not think there would be much to say about these books. After all, no matter how you feel about them, it must be recognized that the LCSNA does not exist because of *Sylvie and Bruno* and *Sylvie and Bruno Concluded.* But this bibliography helps one to see that Lewis Carroll tried to present a cohesive vision in these stories. The fact that his chaotic imagination triumphed over its Victorian restrictions leaves us glad he failed to do so, while sympathizing with what he tried to do. Sometimes a bibliography impresses us with its structure and unity, but in this case it is fitting that the bibliography is a soup, a mélange of strange images, odd coincidences, and bright photographs. It is, oddly enough, fun to read.

At first the book seems, in true Carrollian fashion, to contain more information than could possibly exist about the *Sylvie and Bruno* books. But the depth and detail presented here show that there is more to say, that there are stories within the stories, and that there are as many interpretations of the works of Lewis Carroll as there are interpreters. One learns of some of the variations, such as "Bruno's Revenge." Anne Clark Amor's essay, which starts this book, does a convincing job of connecting Lewis Carroll's stories to people and events in and around Victorian Oxford. Interesting questions are raised in some of the notes about possible forgeries and states referred to but not to be found.

In fact, one does not need to be overly impressed or even overly familiar with the *Sylvie and Bruno* books to see value here. Lewis Carroll, when he wrote these books, was no longer an unknown mathematician and churchman. He was famous, spoke to groups about his books and about current issues, and was well connected to the literati of the day. The census of presentation copies of both books, courtesy of Edward Wakeling, shows the depth of Lewis Carroll's connections to society and the publishing world. One can even find lists of contemporary reviews of the books and of modern works that make use of the *Sylvie and Bruno* stories in some manner. For books that are usually not highly spoken of, much seems to have been said about them.

Oak Knoll Press is offering a 20% discount off the list price to LCSNA members through September; be sure to mention your membership when ordering.

The House on Fortune Street
by Margot Livesey
HarperCollins, 2008
ISBN: 9780061451522
Reviewed by Clare Imholtz

Lewis Carroll's relationship with little girls presents an ongoing problematical issue for those Carrollians who are convinced that Carroll was not a pedophile. Whether we like it or not, and despite a total lack of evidence, Lewis Carroll has become a cultural representation of pedophilia, a figure of ridicule and condemna-

tion. This is almost certainly due to his photography, the black art (as it has turned out) that Carroll/Dodgson might never have taken up had he known what it would do to his good name.

In this intelligent, readable, and likable novel, Margot Livesey presents a situation or personality that she believes, correctly or not, to be personified by Lewis Carroll. Her character Cameron, supposedly like Carroll, is drawn to photography and to little girls, and of course to photography of little girls. Cameron believes that photography is a "safe" way of expressing his not quite entirely conscious pedophiliac interest, while protesting to himself he has no desire to molest the girls he photographs. Cameron is drawn to Carroll/Dodgson (who is referred to by both names in the novel) and sees him as a kind of role model.

Livesey's novel, unlike so many references to Carroll in the popular media, abjures the knowing wink, the leer, the sneer that typically accompany ill-informed condemnations of "Carroll's pedophilia." Hers seems to be an honest attempt to explore the notion of an attraction that, while sexual, never leads nor wishes in any conscious manner to lead to an overt act of abuse, and the effect this attraction has on not only Cameron, but others in his life, particularly his daughter Dara. The novel's theme is secrets, the harm they can do, and Cameron's attraction to little girls is the biggest secret of all. But I do not wish to spoil the book's rather intricate plot by saying more. This is a well-written and thoughtful novel. Livesey even includes a brief acknowledgments page listing books she consulted. Yet it is also one more unfortunate proof that in the modern mind Lewis Carroll is no longer the brilliant and amusing man who wrote *Alice's Adventures in Wonderland*; he is a cultural representation of the child abuser. Facts don't get in the way.

Alice's Adventures in Wonderland
Illustrated by Oleg Lipchenko
Published 2007 by Studio Treasure, Toronto, Canada
ISBN: 978-0-9783613-0-3
www.surrealice.com
Reviewed by Andrew Sellon

I first met artist Oleg Lipchenko and his wife Nataliya at the LCSNA's fall 2006 meeting in New York City. At that time, Oleg had with him a large portfolio of original renderings for his planned new edition of *Alice's Adventures in Wonderland*, which he graciously shared with anyone who expressed interest. I remember sitting with the portfolio on my lap, turning page after page with a growing surge of delight and admiration at the astonishing creativity and draftsmanship before me. There were so many things to admire, I truly felt as though I was glimpsing someone's personal wonderland. The layout was simply stunning. Everywhere my eye fell there were vividly realized characters and images, almost a giddy surfeit of fascinating creations pouring across the pages. I say "pouring" advisedly, because one of the most satisfying elements of Oleg's design scheme is the dreamlike fluidity of the images, and how smoothly he swirls the black, white, and sepia visual elements through and around the artfully placed text. Characters and objects seem almost to melt across the pages as vivid, surreal images might float about in a dreamer's mind. The choice of color palette and the painstaking specificity of the pen and ink detailing are simultaneously Victorian and timeless. Oleg told me that (like Lewis Carroll) he was self-publishing the book to maintain complete artistic control of his personal vision. Now that the finished book is in my hands, I can only applaud that brave, doubtless expensive decision.

The hardcover edition is elegantly simple on the outside: plain milk-chocolate-colored boards, with the flowing title embossed in gold on the cover. The book has been beautifully printed by The Stinehour Press in Vermont, closely supervised by Oleg. While perhaps no printing process will ever capture the breathtaking beauty of an artist's original renderings, this book is probably as close as one could hope to come: substantial and handsome paper stock, crisply rendered black detailing, warm sepia tones. The end papers greet you with an elegant collage of the amusing characterizations you will meet inside; these pages alone would be worth the price of the book. But there is ever so much more discovery awaiting the reader, always beautifully balanced with the text. This is one of those editions whose pages you simply can't wait to turn, to see what unique vision will greet you next. I would be hard-pressed to pick a favorite characterization from the eccentrics on display. I will say that Oleg's Alice would likely lose a staring match with Tenniel's, but she does have simple beauty, and a quiet grace and openness of her own. Understandably, it's with the denizens of Wonderland that Oleg's quasi-Dickensian, quasi-cartoonish artistry shines—the clueless and hapless Bill, the argyle-sweatered professorial Tortoise, the sad-eyed and bulbous-nosed Hatter, and so many more.

I can only hope that Oleg will also do the second *Alice* book, and in less than the thirty years it took to produce this gem. It's not an inexpensive edition (it's limited to 226 copies, some already sold, and it's just been announced that the Stinehour Press is regrettably closing down), but if you can manage it, do yourself a favor: buy a copy from Oleg's website while you still can, curl up in a cozy chair in a quiet room like Alice at the beginning of *Looking-Glass*, and enjoy the trip to Wonderland all over again, courtesy of Lewis Carroll and Oleg Lipchenko.

Phoebe in Wonderland
Reviewed by Stephanie Lovett

Those of us who know our *Alice* are inevitably of at least two minds whenever another playwright/choreographer/director/visual artist/musician/performance artist sticks a shovel in the rich compost heap (and I mean that in a good way!) that is the Carroll legacy. We cheer the continuing vibrant life of the stories, characters, and themes. We cringe when the ninety-times-ninth artist thinks she's the first one to notice there are dark corners and dangerous back alleys in the books. We're happy it all continues to mean so much to people. We're not so happy at the spread of misinformation. We're so proud our girl is all grown up and successful out there in the world—but we don't always like the people she's dating.

Alice has a movie date this year with director Daniel Barnz, whose film *Phoebe in Wonderland* has played at the Sundance and River-Run film festivals and is scheduled to open in theaters in the fall. Barnz wrote this little indie film, and was able to get it produced when his neighbor Felicity Huffman agreed to play the mother. With the addition of Bill Pullman as the father, Elle Fanning as Phoebe, and the riveting Patricia Clarkson as the drama teacher, the film should receive a mainstream release after the summer blockbusters have closed. Fanning stars as a quirky and creative little girl whose life is becoming consumed by her need to perform ritualized behaviors. Her unhappiness at school is transformed by being cast as Alice in the school play, and more specifically by the sensitive and liberating teaching methods of Clarkson's character.

The film's greatest weakness is the plot itself: the two big plot points are Phoebe's struggle with her emotional/behavioral issues and her mother's guilt and anger over her situation as a mother who is also a writer (she's working on a scholarly study of *Alice in Wonderland*), as she feels she's simultaneously sacrificing each job to the other. The personal, feminine, and domestic nature of these issues gives the movie what we used to call a movie-of-the-week but now call a "Lifetime Channel" quality. In this regard, Bill Pullman's performance as the concerned father adds some needed ballast.

For an audience mainly interested in how this film makes use of its source material, the news is considerably better. *Phoebe in Wonderland* is beautiful and atmospheric—neither cute nor disturbing—in its use of the Wonderland concept. The Wonderland we see both in the school play and in Phoebe's imaginings is a refuge from a disagreeable reality and also a means for Phoebe to process the situations and people in her real life. This kind of healthy and powerful dream therapy is too seldom the subject of *Alice*-inspired works, and seems to me to be particularly true to Carroll's intentions. Lastly, Barnz has said that he went into this project wanting to make something for all the weird kids who felt excluded when growing up. This film is an endearing realization of that intention, and it should find a grateful audience—though perhaps one sad at not having had a champion like Clarkson.





ART

At New York's David Zwirner Gallery, January 10 through February 9, Diana Thater's installation "Here is a text about the world...," featured several "monitor works" that showed reenactments of historical chess games, as well as one called "Off with Their Heads!" based on the game from *TTLG*: www.davidzwirner.com/exhibitions/146/work_3182.htm.

Portland digital-collage artist Kenneth Rougeau had an exhibit of his Wonderland-inspired works, "Through the Looking Glass," at the Quirks of Art Gallery (www.quirks-of-art.com) in Portland, Oregon, through April. His works can also be viewed and purchased at www.etsy.com/shop.php?user_id=5177790.

The "Hugo Strikes Back!" website has an exhaustive, if not completely comprehensive, listing of *Alice* illustrators at http://hugo-sb.wetpaint.com/page/Alice+Illustrations+other+than+Tenniel.

An exhibit at Kunstkerk Dordrecht (Dordrecht, the Netherlands) in March and April included *Alice*-inspired paintings by Sarah Yu Zeebroek, and a reading/performance of *Manifestation Alice in Wonderland* by Foundation de LuiaardVrouwe, followed by high tea. Visit www.meursam.nl for more information, and to see a watercolor of Dordrecht by Dean Liddell.

Starting March 28 and continuing for a year, the *Alice*-inspired "Seasons Through the Looking Glass" installation decorates the tunnel entrance of London's Victoria and Albert Museum: www.vam.ac.uk/collections/contemporary/looking_glass/index.html.

Sue Johnson's "Alice Redux" panorama was on display at New York City's Schroeder Romero/Winkleman Gallery Project Space through April 26. "The 20-foot-long panorama imagines Alice grown up and finding her way through a dream world cluttered by the flotsam and jetsam of modern consumer culture. Advertising images of everyday products appear alongside allusions to the Lewis Carroll tale, making the work a contemporary fantasia of incongruous imagery." http://somd.com/news/headlines/2008/7363.shtml.

Xanthic Eye's Wonderlost series of paintings gives the Wonderland characters the look of pale white porcelain dolls, with white clothing and black and blood-red details ... some of which are actually blood. These "black, and white, and red all over" pictures can be viewed at http://wonderlost.xanthic.net/.

"Through the Looking-Glass," an exhibit at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin (www.lywam.org), displayed a selection of art and items from LCSNA member Joel Birenbaum's collection from April 19 to June 22, 2008. Friday, April 18, was the pre-opening viewing of the exhibit, where the 200 museum members in attendance enjoyed the alternate views of Alice represented by the art of Charles Blackman, Robert Doucette, Ann Ingerson, Dominic Murphy, and Charles Ware. The sculpture of the Cheshire Cat with Joel's face by Graham Piggott was also on display, watching the watchers, as it were. In conjunction with the exhibit, Storybook Weekend Events performed *Alice In Wonderland* on Saturday, April 26, as well as hosting "Mad Hatter's Tea Party" and "Queen's Croquet" events: www.storybookweekend.org.

Adelaide (Australia) photographer Harmony Nicholas exhibited at Adelaide's Citadel Exhibition Space from April 6 to 11, 2008. Much of her work plays with images from *Alice in Wonderland*, with a grown woman dressed in the part; her blue frock and blondness seem (ironically or otherwise) derived from Disney rather than Tenniel directly. Images can be viewed at http://dalaiharma.deviantart.com/gallery/.

John Tenniel's original illustrations for *Alice's Adventures in Wonderland* were exhibited at the Piece Hall Art Gallery and Visitor Centre in Halifax, U.K., from January 15 to March 9: www.halifaxcourier.co.uk/features/Alice-in-Wonderland-art-exhibition.3671097.jp.

The Arthur Rackham Treasury (Dover, 2005, ISBN-13: 978-0486446851) is a collection of eighty-six paintings, with "our girl" on the cover.

ARTICLES & ACADEMIA

In "The great unknown," John Mullan discusses how an author's "anonymity is often a sure route to notoriety," and discusses the lengths to which Charles Dodgson went to deny being Lewis Carroll: *The Guardian*, January 12, 2008, http://books.guardian.co.uk/review/story/0,,2239162,00.html.

The literary techniques and innovations of Lewis Carroll are discussed in the article "Apertures in the House of Fiction: Novel Methods and Child Study, 1870—1910," by Holly Blackford, in *The Children's Literature Association Quarterly*, Winter 2007, Vol. 32, No. 4, pp. 368–89.

Professor Alan T. Bull's "Alice in Actinoland, and looking-glass tales" (*SIM News*, pp. 221–30, November/December 2007, Society for Industrial Microbiology) uses *AIW* and *TTLG* as starting points for "a personal odyssey of discoveries and an airing of issues that ... bear on current actinomycete research." (What are actinomycetes, you ask? Well, they might be small fungi or they might be large bacteria or....The author seems to be poking fun at his own field by using references to a work that is known to be nonsense.)

Subscribers to *Nature* magazine (or those who wish to pay $32 for the privilege) can read "From Alice to everywhere, with love," a short science fiction story by Chaz Brenchley: www.nature.com/nature/journal/v452/n7183/full/452126a.html.

On March 17, 2008, the Leeds [U.K.] Centre for Victorian Studies held the 19th Northern Victorian Studies Colloquium on Victorian Ethics. In the "Children and Literature" section, Zoe Jaques (Anglia Ruskin University) gave a talk on "Alice's Moral Wonderland: Lewis Carroll and Animal Ethics": http://www.leedstrinity.ac.uk/departments/history/victorian_studies/Pages/Colloquia.aspx.

The University of Kent (www.kent.ac.uk) offered a "day school" at its Tonbridge campus on May 17, 2008, titled "Two Eccentrics: Lewis Carroll and Oscar Wilde," which promised "to look at the backgrounds and associates of these two writers including reference to the style of their houses and the influences of the period ... and studying passages from their work, especially the controversial [*hmmm...-Ed.*] *Alice in Wonderland* and Wilde's decadent *The Picture of Dorian Gray*. We will see how their lives impacted on the society of the times and assess the lasting legacy of their literary work." A day's work, indeed.

The Teaching Company (www.teach12.com) offers the course "Masterpieces of the Imaginative Mind: Literature's Most Fantastic Works," on CD and DVD, which discusses Carroll and his works: www.teach12.com/ttcx/coursedesclong2.aspx?cid=2997.

"Alice's Adventures in Tenureland" (*Inside Higher Ed*, January 28, 2008) describes how Alice's predicament mirrors that of many professors who embrace interdisciplinary research but find trouble parlaying it into career advancement: www.insidehighered.com/news/2008/01/28/aacu.

A conference on April 20 and 21, 2009, will accompany the British Library Exhibition "Twinkle Twinkle Little Bat! 250 Years of Poetry for Children," organized in association with University of Cambridge Faculty of Education. Keynote speakers will include Lissa Paul and Michael Rosen. Workshops by British Library archivists will include tracing children's poetry in British Library collections, modern literature manuscripts, modern British printed collections, manuscript resources for children's poetry, and children's poetry in sound archives. Those wishing to present papers are asked to send abstracts of 500 words to Morag Styles (ms104@cam.ac.uk) by October 30, 2008, on the following topics: history of poetry for children, critical examination of outstanding poets for children, the influence of Romanticism on children's poetry, Victorian poetry for children, contemporary poetry for children, themes and debates within the field, changing representations of childhood in poetry for children, humor in poetry for children, illustrating poetry for children, Caribbean poetry and performance, the oral tradition, "urchin verse," the role of moral and religious ideas in children's poetry, children's poetry and the "auditory imagination," and poetry and song.

The University of Southern California's Wonderland Awards were presented on April 30. First place went to graduate student Arvind Iyer for "The Lewis Carroll Limericks Contest: 'Musings in Eight Fittings,'" consisting of eighteen limericks in the style of *Snark*: http://media.www.dailytrojan.com/media/storage/paper679/news/2008/05/01/News/Wonderland.Awards.Commemorate.Lewis.Carrolls.Works-3360360.shtml.

BOOKS & COMICS

The three-volume edition of *Lives of Victorian Literary Figures, Part VI: Carroll, Stevenson and Swinburne by Their Contemporaries* (Pickering & Chatto Publishers, 2008, ISBN 9781851969050)—the Carroll volume is edited by Edward Wakeling—draws together in facsimile a range of biographical sources, with diary extracts, letters, memoirs, and other ephemeral material, allowing scholars to see these figures through the eyes of their contemporaries. The contents are listed online, and sample pages can be viewed at www.pickeringchatto.com/index.php/content/download/2151/50582/file/Vic Lives Vol 01.pdf. And that's as close as most of us will get. The three volumes (which are not sold separately) retail for $495.00.

Hatter M: The Looking Glass Wars, Volume 1 (Desperado Publishing, 2007, ISBN 978-0979593956) collects issues 1–4 of the eponymous comic by Frank Beddor and illustrated by Ben Templesmith.

Gaming the Vote: Why Elections Aren't Fair (and What We Can Do About It), by William Poundstone (Hill & Wang, 2008, ISBN 978-0809048939), includes a chapter on Lewis Carroll's efforts to solve deficiencies in voting procedures.

Graphic-novel publisher Papercutz is revitalizing the "Classics Illustrated" line of comic books, and will bring back titles published by First/Berkley that have long been out of print, including illustrator Kyle Baker's *Through the Looking Glass*, in September: www.papercutz.com.

Victoria Blake's mystery *Cutting Blades* takes place in London and Oxford, and features several scenes in the (fictitious, unfortunately) Mad Hatter Bar run by a descendant of Theophilus Carter, the eccentric inventor often considered an inspiration for the Hatter. The bar's drinks are named after Wonderland characters (a "Jabberwock With Eyes of Flame" bears a striking resemblance to a margarita), and a happy hour discount is given to patrons who dress in appropriate costume. Berkley Prime Crime, New York, 2005.

LCSNA member Charlie Lovett's first novel, *The Program* (Pearlsong Press, Nashville, 2008, ISBN 9781597190138) features several scenes that take place near the *AIW* statue in New York's Central Park.

Congratulations to Bryan Talbot: While not the final winner, his *Alice in Sunderland* was on the shortlist for the British Science Fiction Association's Best Novel award of 2007. Winners were announced at Eastercon/Orbital convention in March: www.bsfa.co.uk/bsfa/website/awards.aspx.

Marvel Comics continues its fairy tale/superhero crossovers with Avengers Fairy Tales #1-4. #1 (released March 12) was based on *Peter Pan*, #2 (April 9) on *Pinocchio*, and #3 (June 4) on *Alice in Wonderland*: "No one's telling any 'tall' tales this month as Cassie 'Stature' Lang's size-shifting abilities accidentally send her spiraling 'down the rabbit hole' and into Wonderland! Stature finds herself on an Alice-like adventure through this warped world where nothing is quite what it seems. And when she finally runs into the other Young Avengers, will she be able to bring her twisted teammates to their senses in time, before Queen of Hearts has off with their heads?!" The lovely cover can be seen at www.marvel.com/catalog/?id=8727. (Not surprisingly, #4, due out July 2, will be based on *The Wizard of Oz*.)

According to science fiction author Rudy Rucker's blog entry of February 6 (www.rudyrucker.com/blog/2008/02/06/carrollian-syllogisms/), he is contributing an interview for an upcoming volume of articles entitled *The Spaces of Wonderland* (edited by Cris Hollingworth, University of Iowa Press). He also includes some silly syllogisms inspired by Carroll, a nice link to the LCSNA website, and a sketch of a "beanstalk bridge to infinity" featured in his upcoming novel.

A survey of 400,000 people (though not specifically children) by Britain's Booktrust found that *Alice in Wonderland* is the tenth "best" children's book "of all time": www.booktrust.org.uk/show/feature/Home/Booktrust-news.

Part of Kalpana Swaminathan's series of mysteries featuring Lalli, a silver-haired, sixtyish female detective in Bombay, *The Gardener's Song* (RST IndiaInk Publishing, 2008, ISBN 978-8186939352), follows the twists and turns of "The Mad Gardener's Song": www.tribuneindi.com/2007/20070812/spectrum/book3.htm.

Treasures in Focus: Alice's Adventures Under Ground examines the background to the *Alice* story and includes a selection of contemporary photographs and reproductions of the original pen and ink illustrations. Written by Sally Brown, British Library Publishing, 2008, ISBN 9780712309707: http://shop.bl.uk/mall/productpage.cfm/BritishLibrary/ISBN%5F9780712309707/95299.

Illustrator Mary Englebreit has added *AIW* to her "classic library" series (HarperFestival, 2008, ISBN 9780060081393).

Happy Alchemy: On the Pleasures of Music and the Theatre, a collection of Robertson Davies's essays and speeches, includes "Lewis Carroll in the Theatre," which, despite some inaccuracies, reveals a deep love and knowledge of Carroll's work. Well worth seeking out: Viking, New York, 1997, ISBN 0670880191.

CYBERSPACE

The U.K. publisher of Frank Beddor's *Looking Glass Wars* series has announced a mash-up competition to promote the series. "A mash-up is a remix of images, movies clips and sounds created by using simple editing technology.... A series of mixable clips based on scenes, characters and events from the books have been created and are available to 'mash' at http://eyespot.com/mixables/The-LookingGlassWars."

Information on and photographs of Lewis Carroll/Charles Dodgson's grave can be found at www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=2213.

Vivienne Westwood's manifesto "Active Resistance to Propaganda" includes the characters of Alice, the White Rabbit, and the Mad Hatter, as well as Pinocchio, Aristotle, Whistler, Hitler, Icarus, and Leonard Peltier: www.activeresistance.co.uk/manifesto.html.

Ninety percent of "Alice," an electronic musical piece, is composed of sounds from Disney's *Alice In Wonderland*. Created by nineteen-year-old Australian Nick Bertke, the music video (using bits from the film, of course) can seen at www.youtube.com/watch?v=pAwR6w2TgxY.

LCSNA member Monica Edinger's fourth-grade class at The Dalton School in New York City has created an online comic book for this year's *Alice* project: http://blogs.dalton.org/edinger/projects/alice-2008-7-a-mad-tea-party/. Previous years' projects can be viewed at http://intranet.dalton.org/ms/alice/content.html.

MOVIES & TELEVISION

The yet-to-be-filmed Mischa Barton movie *Malice in Sunderland* is now *Malice in Wonderland*, due to lack of funds from Sunderland: http://news.bbc.co.uk/1/hi/england/7316174.stm.

Giving *Alice in Wonderland* a Muppety twist, "Abby in Wonderland" will star everyone's favorite fairy-in-training, Abby Cadabby, in her very own musical film. Abby takes on the role of Alice, Elmo plays the White Rabbit, Grover is the Mad Hatter, Cookie Monster portrays the Cheshire Cat, and Bert and Ernie appear as Tweedle Dee and Tweedle Dum. The DVD will be available in September, as well as a limited theatrical release: www.muppetnewsflash.com/2008/03/sesame-street-dvds-coming-your-way.html and www.muppetnewsflash.com/2008/05/abby-in-wonderland-comes-to-big-screen.html.

The SciFi Channel has "commissioned a six-hour miniseries dubbed *Alice*, a modern day-retelling (sic) of *Alice In Wonderland*..." from the team that created last December's *The Wizard of Oz* tale *Tin Man*: www.multichannel.com/article/CA6542335.html.

A short but pointed animation of "The Owl and the Panther," by animator and video artist Nick Fox-Gieg, can be viewed at www.videosift.com/video/Peace-Through-Strength-Nick-Fox-Gieg. "Lewis Carroll's Jabberwocky, as read by the Muppets!" is on the same page.

PERFORMING ARTS

The Dell'Arte School of Physical Theatre and Comedy of Blue Lake (Humboldt County), California, performed "Snark" as their traveling winter show: www.dellarte.com/dellarte.aspx?id=147.

A musical version of *Wonderland* was performed by ET Çocuk Tiyatrosu for free in more than fifty Turkish cities to help children widen their imagination and cultural development: www.turkishdailynews.com.tr/article.php?enewsid=93290.

Performed January 24 to February 3, *Alice Experiments In Wonderland*, a partnership between the University of Central Florida Conservatory Theatre, Bradley University in Peoria, Illinois, and the University of Waterloo outside Toronto, simultaneously staged the show live using high-speed broadband connections, 2-D and 3-D sets, and ceiling-high screens. Each university had its own cast of characters who performed on their respective stages with virtual actors "beamed" in. See http://news.ucf.edu/UCFnews/index?page=article&id=0024004106bc9cc2401178eff7be2007f46&mode=news.

Follow Amerigo Vespucci down the rabbit hole and into America in 2008. Bewildered by a nation of excess, where eating and drinking make him larger and smaller (but mostly fatter), he is simultaneously mistaken for a Victorian school girl and labeled an illegal immigrant. Amerigo pursues a pill-trailing White Rabbit through a super-sized dream-continent that bears his name. Will Amerigo be beheaded by the Red Queen or will he conquer this pack of cards? *Amerigo in Wonderland* was performed at Yale University's Yale Cabaret, January 31 through February 2, and conceived and directed by Suzanne Appel: www.yalecabaret.org.

On March 8 and 9, the Gwinnett Ballet Theatre of Snellville, Georgia, performed a ballet of *Alice* with wonderful costumes: www.gwinnettballet.org. A stunning selection of photos from the production and "behind-the-scenes" were taken by Richard Calmes: www.pbase.com/rcalmes/alice_performances.

Alice in a hookah lounge ... with the Caterpillar performed by a male belly dancer ... in Colorado Springs? Okay, sure, why not? The Moody Touring Mystery Theatre (http://moodytouringmysteries.com) performed at 40 Thieves Hookah Lounge (http://40thievesonline.com/) on Friday, March 28, and Saturday, March 29: www.csindy.com/gyrobase/Content?oid=oid%3A24182.

From April 6 to 27, "Cocktailgate" presented *Alison Wonderbra*, a drag musical (or as they refer to it, a "dragsical") featuring excerpts of dialog and song from the 1976 *Alice in Wonderland: An X-Rated Musical Comedy*, at the Truck nightclub in San Francisco: www.sfweekly.com/2008-03-19/calendar/if-this-pool-table-could-talk.

In celebration of the 150th anniversary of the first commercial oil well in North America in 1858 at Oil Springs, Ontario, Canada, Victoria Playhouse Petrolia (VPP) presented "Alice in Oil Town," April 7 to 13. The play "is a delightful romp that incorporates many of the well-known Alice characters with historical figures and events associated with the oil heritage of Lambton County. The Mad Hatter becomes a crazy oil driller, the Queen of Hearts is now the Queen of Derricks, the flowers in

a lovely garden play a dangerous game of "Toss the Nitro," and Tweedle Dee and Tweedle Dum can set you up with everything you need to start pumping oil." www.theobserver.ca/ArticleDisplay.aspx?e=954151; www.victoriaplayhousepetrolia.com.

The March 2008 *Playbill* (NYC) contains a full-page ad for *Trip of Love*. The candy-colored cartoonish artwork shows an adolescent girl, with hair and costume reminiscent of Disney's Alice, leaning thoughtfully on a pink-spotted giant mushroom. "A new musical revue featuring hits from the 1960s! Experience James Walski's heart-pounding choreography and the chic costume designs of Tony Award Winner Gregg Barnes as you follow the journey of a young woman through this exciting era." The world premiere was April 14, 2008, in Osaka, Japan. The visuals at www.TripofLove.com confirm that a giant mushroom features in the stage design.

Triple Shadow's *Alice: End of Daze* follows nine-year-old Alice, portrayed by an actress in her sixties, as she escapes into a fantastic, surreal wonderland where she meets some familiar—and occasionally sinister—humans and puppet characters such as Humpty Dumpty, Tweedledumb [sic], and Tweedledee. *Alice: End of Daze* explores the nature of time, visual perception, and consciousness, as Alice finds herself in a fast-paced world, venturing into places where past, present, and future seemingly coexist. She encounters ancient Mayan beliefs under attack by Spanish missionaries, modern-day creationism, global warming theories, end-of-days scenarios, and a nineteenth-century photo shoot that turns into a harrowing wild-west firing squad taking aim directly at her head. At New York's La Mama Experimental Theatre Club, the show ran from April 24 to May 11: www.lamama.org.

"Imagine Alice, 7 years old, born and raised in today's Greenwich Village, New York City. From the moment she wakes up until she rests her weary head, her parents overschedule and manage her day. With Architecture, Piano, Book Club, French, and Ballet classes overwhelming her, Alice has forgotten what it is like to be a child and simply play. Will her journey through Wonderland help her reclaim her childhood or is Alice destined to become an adult way before her time?" The New Acting Company presented *Alice in Wonderland* from April 25 to May 25: www.childrensaidsociety.org/pcc/nac/productions/aliceinwonderland.

David Del Tredici's "opera in concert form," *Final Alice*, was performed in its entirety for the first time in some thirty years May 8–10 at Washington, D.C.'s Kennedy Center by the National Symphony Orchestra, conducted by Leonard Slatkin. The performance received rave reviews: www.washingtonpost.com/wp-dyn/content/article/2008/05/07AR2008050704028.html?referrer=emailarticle.

The world premiere of Peter Westergaard's opera *Alice in Wonderland* was performed on Thursday, May 22, in Richardson Auditorium of Alexander Hall at Princeton University, and Tuesday and Wednesday, June 3–4, at the Peter Jay Sharp Theater in Symphony Space, Broadway at 95th Street in New York. A cast of seven performed thirty-eight roles, in addition to playing all the music! www.princeton.edu/main/news/archive/S21/01/70M06/index.xml?section=announcements.

Broadway Bares 18: Wonderland was performed on June 22 at New York's Roseland Ballroom. The popular annual benefit was executive produced by Jerry Mitchell (*Legally Blonde, Hairspray*) and directed by Denis Jones (*Legally Blonde, Dirty Rotten Scoundrels*). Mary Birdsong (*Fame Becomes Me, Hairspray*) played Alice, along with Broadway dancers cast as The Mad Hatter, The March Hare, Tweedle Dum and Tweedle Dee, and other denizens of Wonderland, and more than 200 of Broadway's "hottest bodies." The event raised a record-breaking $874,372 for Broadway Cares/Equity Fights AIDS: www.bcefa.org/events/bares.cfm.

Unsuk Chin's opera, *Alice in Wonderland*, first performed at the Bayerischen Staatoper (Bavarian State Opera) in Munich last year, is now available on DVD: www.euroarts.com/artikel/dvd/?id=007241_chin_alice_in_wonderland.

Is it me or is it just sad that the "Jabbawockeez," winners of television's "America's Best Dance Crew," discuss how much they like Mexican food but fail to acknowledge the source of their name? www.mtv.com/ontv/dyn/dance_crew/crews.jhtml?crew=jabbawockeez.

View an eloquent American Sign Language–version of "Jabberwocky," signed/performed by Carl Schroeder, on his blog Ka'lalau's Korner: http://carl-schroeder.blogspot.com/2008/02/play-with-american-sign-language.html.

The Telegraph (U.K.) named 1991's *Snark* as the eighth worst musical of all time: "A reported £2.1 million was spent on the show, which successfully emptied the Prince Edward theatre and bowed out after seven weeks": www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2008/04/24/btmusicals124.xml.

The Alberta (Canada) Ballet has announced that *Alice in Wonderland* will be performed March 27 and 28, 2009, in Edmonton, and April 2, 3, and 4, 2009, in Calgary: www.albertaballet.com/users/folder.asp?FolderID=7077.

The premiere of Rob Kapilow's *Jabberwocky* at the Lincoln Center for the Performing Arts will take

place on Saturday, April 25, 2009, and will include performances by the Family Musik Chamber Ensemble, the Young People's Chorus of New York City, and Pickle-Shoes Dance Theatre: www.lincolncenter.org/show_events_list.asp?eventcode=17113.

"Alice in the Shadows," a psychedelic rock'n'roll shadow play by Maria Bodmann, Cliff DeArment, and the Eggmen, was part of a "Celebrate Puppetry" Festival on Saturday, June 7, at McGroarty Arts Center in Tujunga, California. This filmic theater experience was presented in the round on a backlit screen. Translucent carved color characters and live rock music from the '60s, dramatic lighting, and special effects contributed to the overall dreamscape: www.balibeyond.com/cp.html and www.balibeyond.com/alice/alice.html.

In Kate Brehm's *Pig and Pepper*, Alice is followed down a toy theater video rabbit hole, using classical *AAIW* illustrations as puppets, and a camera as an overhead projector. Included in the Toy Theater Cabaret on Saturday, May 31, this piece was part of the 8th International Toy Theater Festival, at St. Ann's Warehouse (www.stannswarehouse.org) in Brooklyn, NY. See www.greatsmallworks.org/TTF08/index.html#cabaret for more information on the show and festival.

PLACES & EVENTS

Disney's "It's a Small World" ride is undergoing renovations, with every rumor and aspect seemingly designed to generate controversy: larger boats and deeper water to accommodate today's larger Americans, the rainforest scene replaced by an American patriotic scene, Disney movie characters added into "culturally appropriate" scenes (Mulan into "China," for example). One addition, at least, does seem appropriate: Alice and the White Rabbit added to "England," using Mary Blair's designs. Since "Small World" was originally designed by Blair, these new figures should blend right in: http://travel.latimes.com/daily-deal-blog/?p=1552.

Despite attempts by the Lewis Carroll Society (U.K.) and local groups to declare it a historic site, Penmorfa, the Liddells' former summer home in Wales, has been slated for demolition: http://news.bbc.co.uk/2/hi/uk_news/wales/north_west/7424400.stm.

In a rather ironic move, £24 million was spent on the restoration of five parks in Llandudno, including the addition of *Alice in Wonderland* sculptures: http://icwales.icnetwork.co.uk/news/feature-news/2008/05/04/more-than-24m-for-parks-in-wales-91466-20855816/.

What does skiing have to do with *Alice in Wonderland*? Well, nothing, but that didn't stop Winter Park Ski Resort in Colorado from naming some of their ski trails after the Wonderland characters: www.skiwinterpark.com/mountain/trails/index.htm.

Speaking of tenuous connections, when in Rome you can stay at the Alice in Wonderland B&B. Looks like a nice place, but no explanation of the name is given on the website: www.romeby.com/aliceinwonderland.

The Wilson Library at the University of North Carolina - Chapel Hill's exhibit "The ABC of Collecting Everyman's Library" included an *Alice* originally owned by Alice (Liddell) Hargreaves. The exhibit ran from January 17 through March 31: www.lib.unc.edu/spotlight/2008/everymans.html.

Less fashion show than art installation, designers Alice and Olivia's spring collection paid homage to *Wonderland*: www.lasplash.com/publish/cat_index_Style_and_Fashion/Alice_Olivia_Spring_2008_Review.php.

In addition to a large collection of art and artifacts, the Morse Institute Library in Natick, Massachusetts, has a stained glass window in its Children's Room that depicts a little beagle trotting beside Alice in Wonderland when she meets the March Hare. Why? Because the longtime library trustee who donated it raised beagles as a hobby: www.metrowestdailynews.com/homepage/x2124113371.

After a highly successful four-year national tour, the "Alice's Wonderland: a Most Curious Adventure" exhibit (described in *KL* 70) has returned to Children's Discovery Museum of San José, California: www.cdm.org/p/viewPage.asp?mlid=148#alice.

At the *Alice in Wonderland* Croquet Tournament and Trunk Show on Sunday, June 8th, in San Francisco's Stern Grove, costumed attendees could play croquet with the Queen of Hearts and the Cheshire Cat, watch the Mad Tea Party performance (with the XOX Burlesque Girls!?), enjoy the summer breeze, and view beautiful creations of the best local designers and artists: www.eternalspringproductions.com.

An installation in the dining room at the Rosenbach Museum & Library in Philadelphia pays homage to *Alice's Adventures in Wonderland*. "In honor of the 80th anniversary of Dr. Rosenbach's famous purchase of the *Alice* manuscript, we'll set a place for Alice herself. The installation will feature selections from the Rosenbach's collection of ceramic and silver tea equipage, but hopefully no real dormice." The installation has been extended through summer 2008: www.rosenbach.org/exhibitions/otherexhibits.html.

THINGS

These "Follow the White Rabbit" panties say they're a *Matrix* reference. Hmph. www.jinx.com/women/bottoms/geek/follow_the_rabbit_hot_short_panties.html.

The Design Toscano website has a resin Humpty Dumpty statue for your garden or a very strong bookshelf (it weighs 11 pounds). It's not quite Tenniel, but... www.designtoscano.com/product/code/NG32097.do.

At the recent toy fair in NYC, Tonner Dolls showed off the latest from the Alice collection, including, strangely enough, the Queens of Diamonds, Clubs, and Spades: www.cooltoyreview.com/story/front/TF2008_Tonner_Alice_In_Wonderland_112558.asp and www.tonnerdoll.com/alice.htm. There is also an Alice-lookalike in Tonner's "Kickits" collection, titled "Hunting Rabbit": www.tonnerdoll.com/2007Images/TONNER%202007/Kickits/KI3.jpg.



Cleverly designed *AAIW* paper puppets can be found at www.etsy.com/view_listing.php?listing_id=11564611.

Play the *Alice's Magical Mahjong* computer game and head down the rabbit hole for fanciful mahjong fun with a hidden object twist! Help the quirky characters of Wonderland by matching tiles in more than 175 layouts. Between levels, join the White Rabbit, the Mad Hatter, the Caterpillar, and more on a search for hidden items in twenty beautifully detailed scenes: www.realarcade.com and www.gamehouse.com.

At May's National Stationery Show (www.nationalstationeryshow.com) in New York, a collaboration of several small design and print studios produced a limited-edition book and series of illustration plates based on "The Walrus and the Carpenter." The accordion-fold pocket book neatly holds each plate alongside the stanzas it illustrates. In order to complete the full set, attendees at the show needed to visit each of the booths to collect the book and all of the illustration plates. The group consists of Albertine Press, Linda & Harriett (www.lindaandharriet.com), Spruce Avenue (www.spruceavenue.com), and Two Trick Pony (www.twotrickpony.com). The booklet can be seen at http://albertinepress.blogspot.com/2008/05/stationery-show-preview.html.

Celebrity stuff: Singers Ashley Simpson and Pete Wentz married on May 21 in Los Angeles in an *AAIW*-themed wedding (www.people.com/people/article/0,,20201563,00.html), while former Spice Girl Geri Halliwell threw an *AAIW*-themed birthday party for her two-year-old, Bluebell, on May 27 (www.dailymail.co.uk/tvshowbiz/article-1022349/index.html).

Who knew Alice and Humpty Dumpty were on Mars!? They are some of the recently named targets within view of NASA's Phoenix Mars Lander stationed in the Martian arctic: www.nasa.gov/mission_pages/phoenix/main/.

Tatiana Ianovskaia has completed a limited edition of a full-color rendering of *Wonderland.* (Her b/w version came out in 2005.) Fifty were printed at $40; another fifty (slightly damaged) for $25. Also available are her *Looking-Glass,* printed in Russia ($15), the b/w *Wonderland* ($15), *The Mad Gardener's Song* (b/w $10; color $25), and a deck of playing cards ($30). tianovskaia@yahoo.ca; Tania Press, 25 Black Hawk Way, North York,ON,M2R 3L5,Canada. Prices do not include postage.

